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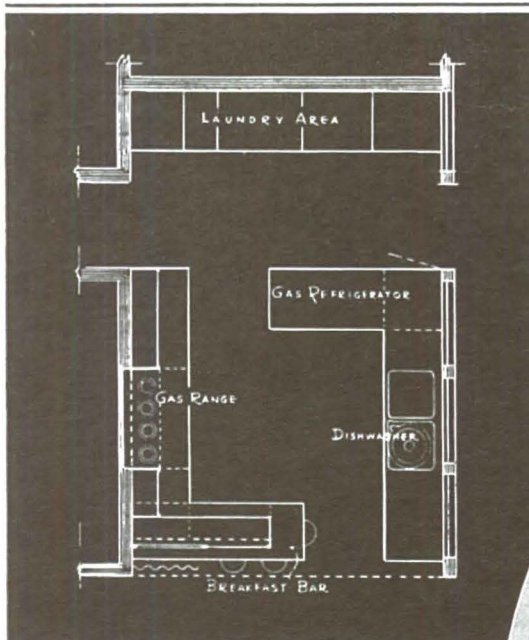
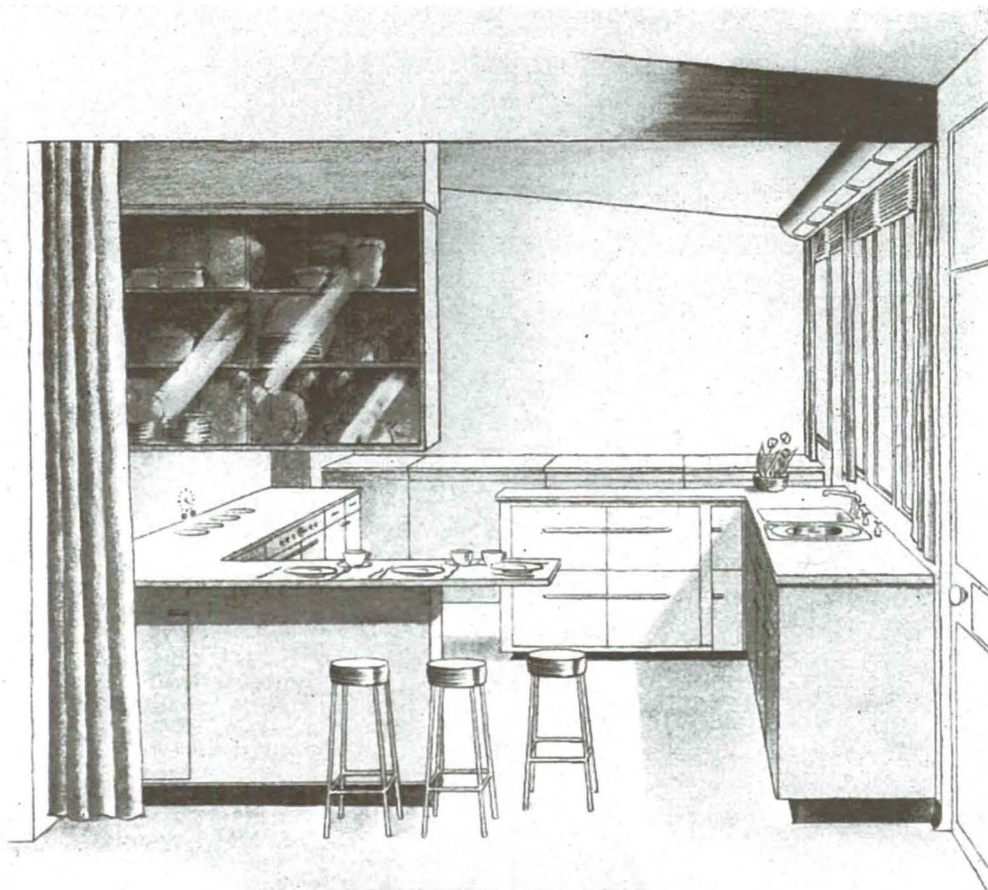
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ARTS AND ARCHITECTURE is published by John D. Entenza, 3305 Wilshire Boulevard, Los Angeles 5, California. Price mailed to any address in United States, Mexico, or Cuba, \$3.50 a year; to Canada and foreign countries, \$5.00 a year; single copies, 35 cents. Editorial material and subscriptions should be addressed to the Los Angeles office. Return postage should be sent with unsolicited manuscripts. One month's notice is required for a change of address or for a new subscription. In ordering a change, give both new and old address.

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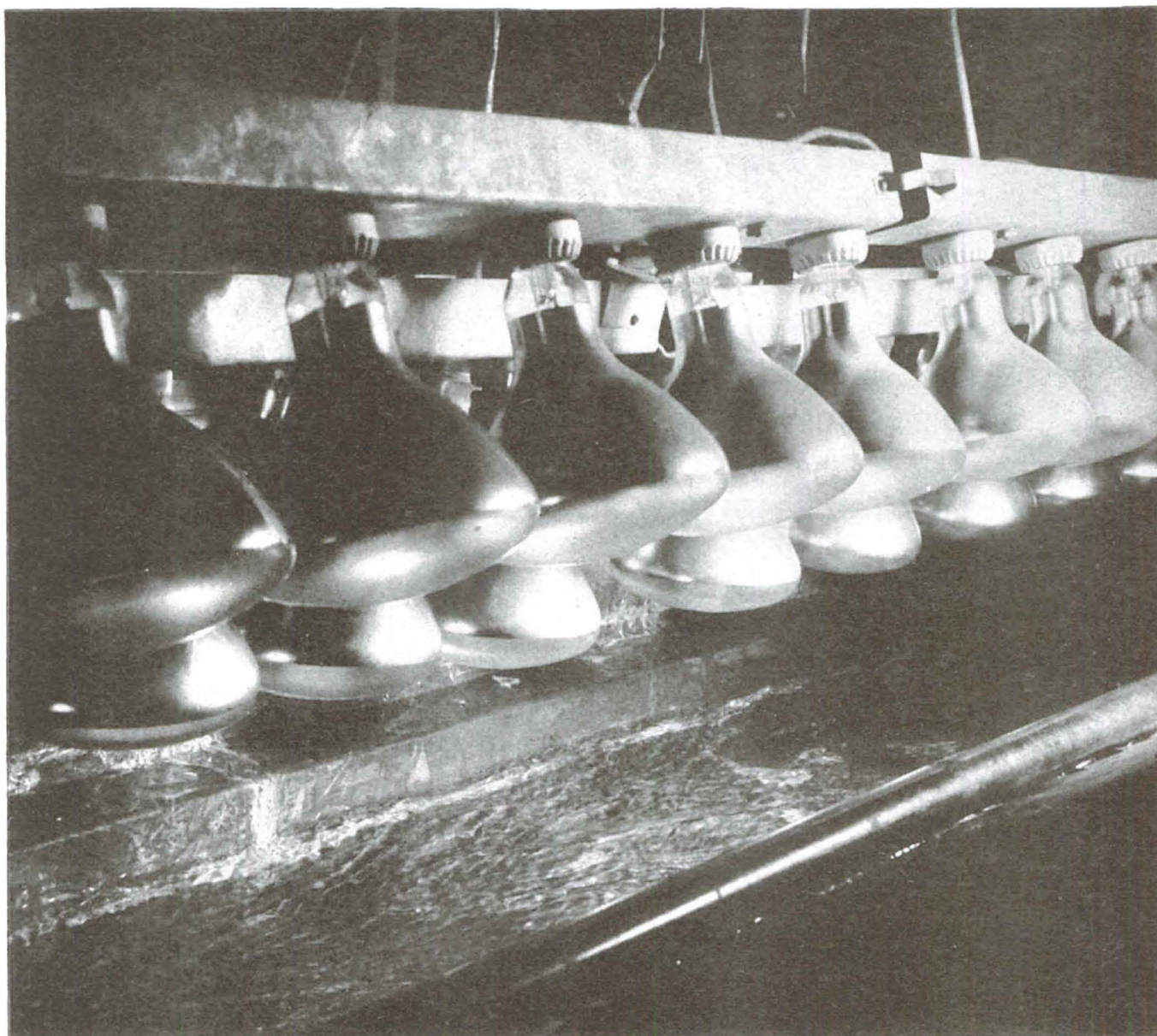
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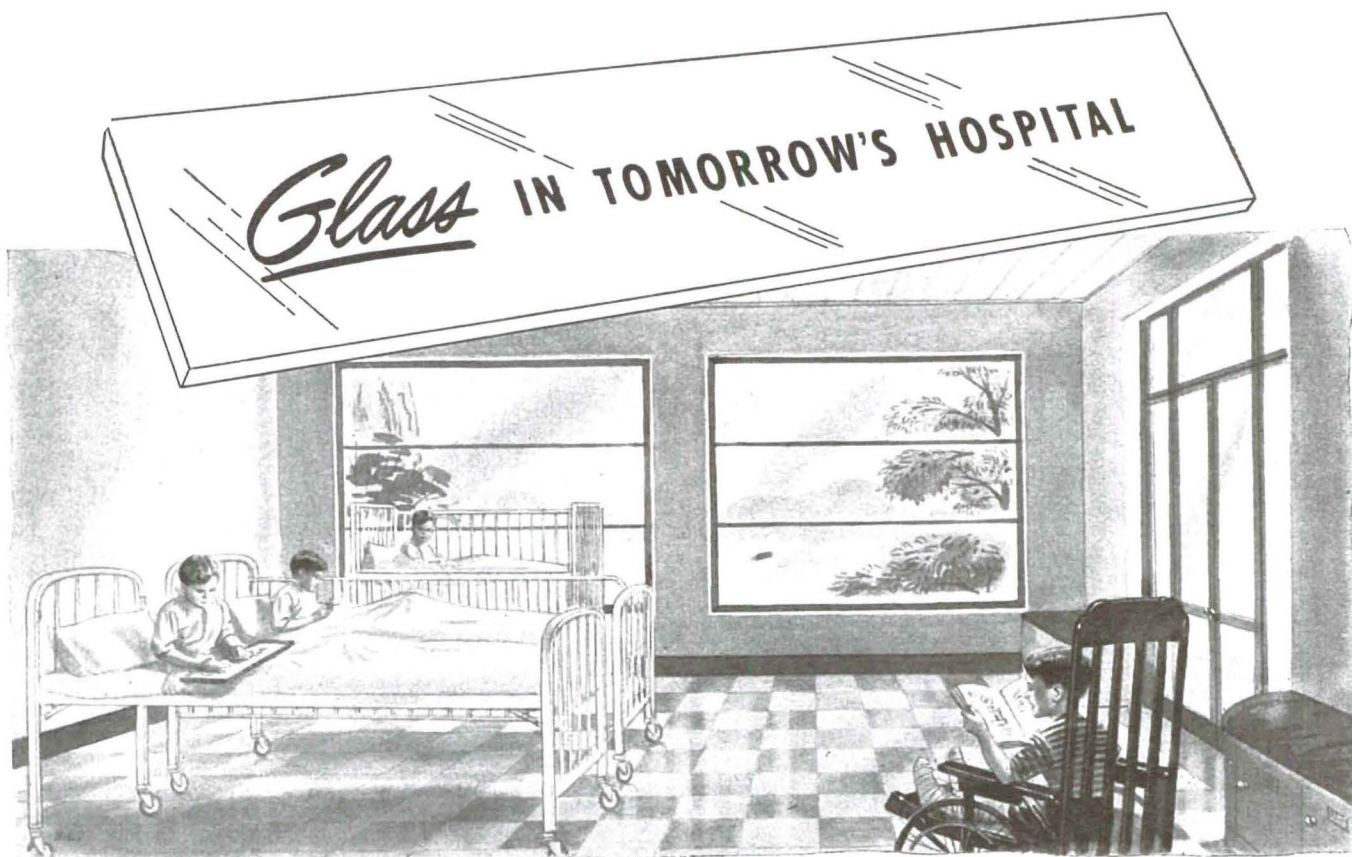
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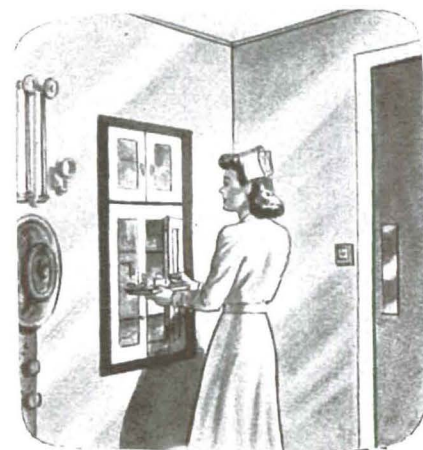
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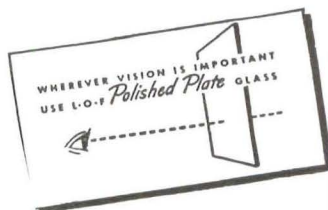
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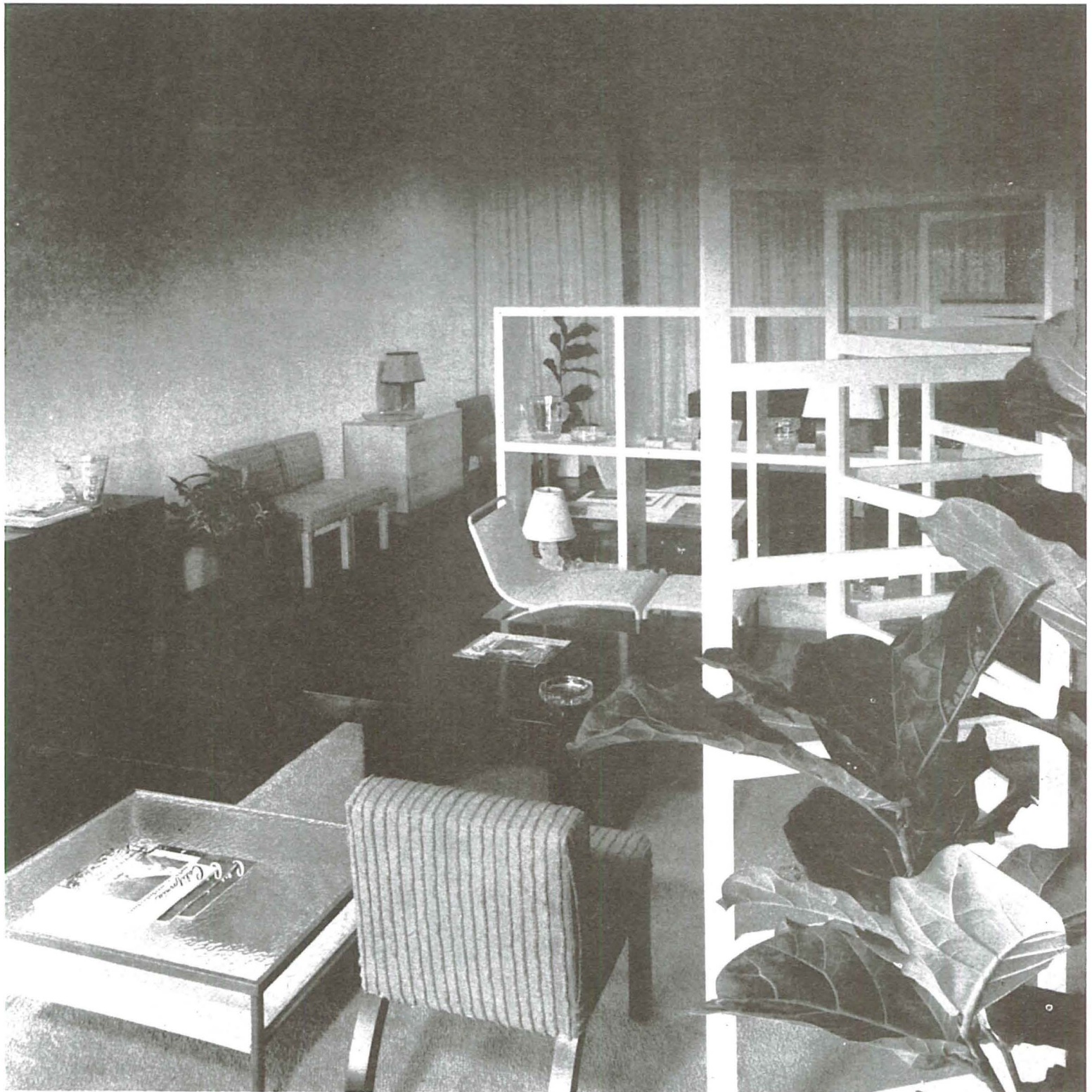
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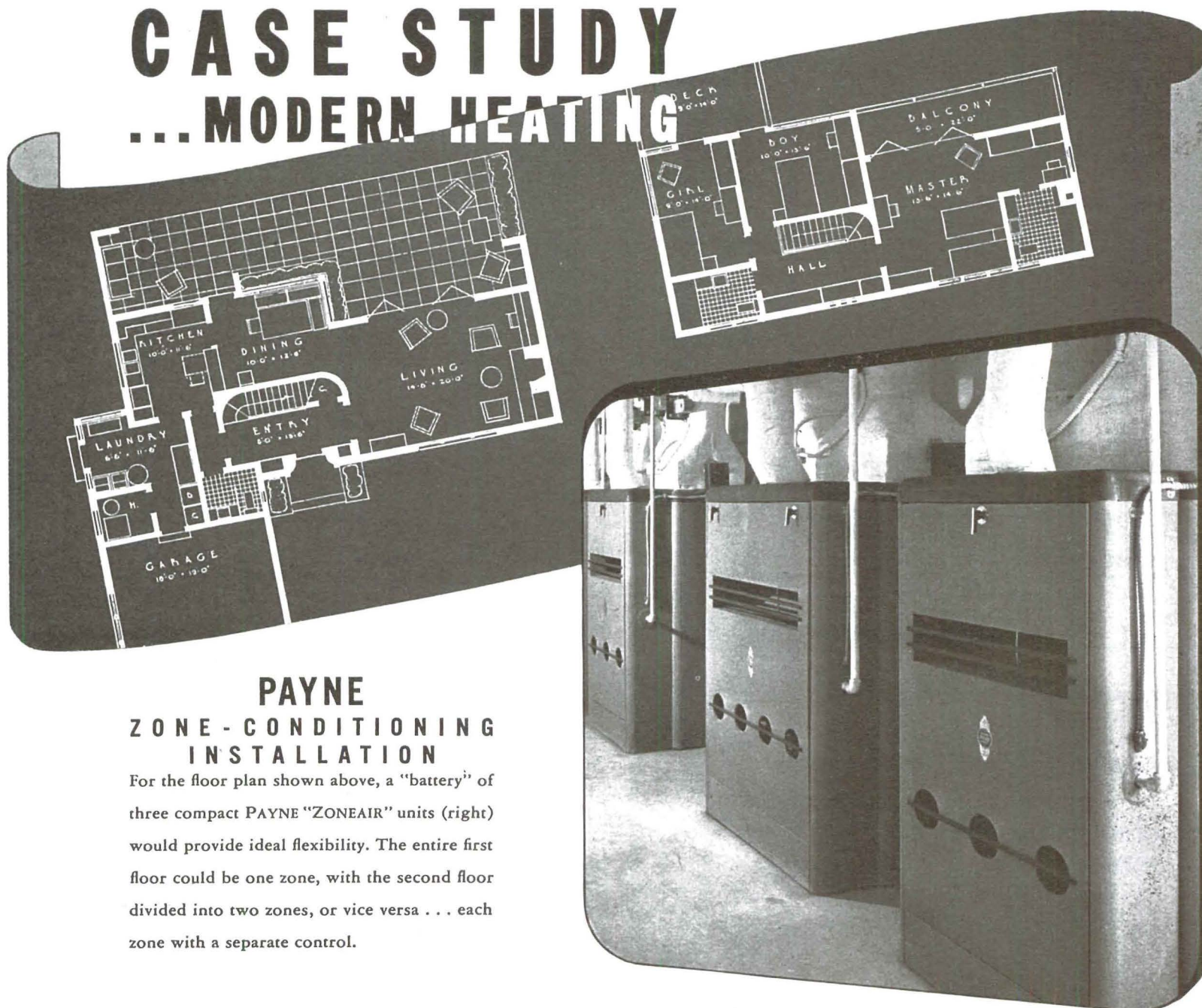
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ART

LOS ANGELES

In the light of modern thought-concepts and our understanding of the dynamic properties of matter, that which has made descriptive and expressionist art an anachronism today is the atomistic nature of its underlying concept which in turn dictates the subsequent character of its essentially static form. Granted that art is a search for and an elucidation of reality (or the communication of ideas about it) ultimate realities are not to be found through a quantitative addition of visible parts. Reality is *a process of becoming*, and the seen image presents only one facet of that process, the totality of which is known only through the relatedness of ALL the parts. What we call Realism in Western art is but a bookkeeper's account of a particular grouping of external data, a point by point development of contours suggesting the superficial form of particular objects. Since in sculpture the imitation of surface contours is a multiple achievement, an actual duplication of surfaces, it has been prone to even greater corruption as a representation of reality than has been possible in the two dimensional painting. The tangibility of sculpture as an OBJECT IN SPACE has obscured the fact that its existence *per se* does not possess the dynamic qualities of reality. In its service to the doctrines of Western materialism the Greco-Roman tradition has been synonymous with "the reproduction of material reality"—the image having the illusion of life—to which Rodin so eloquently aspired and which permitted him to proclaim: "This is real flesh. You could believe that it is petrified under kisses and caresses. I could almost think that, if I touched this torso, I would find it breathing." The consequences of this concept have reduced sculpture to an aggregate of anecdotes the sum of which has no greater significance than any single part. From the portrait busts of statesmen and the gargantuan monuments of heroes to the nymphs and fishes of fountain pieces, sculpture has become of the importance of its wrinkles, buttons, and bootlaces, or a dissecting room facsimile of thighs, breasts, and buttocks.

The number of sculptors who have revolted against the atomistic concept of art are still very much in the minority. Yet, as in all forms of expression today, there is an appreciable growth toward the understanding of forces operative in the distribution and relationship of parts that make up the configuration of an organic whole. Nor is it surprising to find that most of these artists, through their own process of becoming, have emerged from a more circumscribed concept based on the tradition to which we are all heirs. Such a development seems apparent in the work of Leon Saulter, whose recent exhibit of sculpture and photographs of sculpture, at the American Contemporary Gallery in Hollywood reveals a new phase which is in marked contrast to his previous work. Saulter, like many other young sculptors primarily concerned with emotive facades, began with the usual head and figure pieces, inclining toward expressionist interpretation of his subject rather than external description. An awareness of the limitations of such a method is a prerequisite to a more profound understanding of sculptural form, and the clue to his later work is reflected in Saulter's own statement of his present position. "The basis for clear thinking is analysis. To analyze a subject and to reduce it to a lucid form and then translate it into an art medium is the basis of my sculpture. All the combative forces of the universe that both help and frustrate one are the sources from which to draw for material and inspiration. The resistance of a stone has a direct influence on the form that will come out of it. . . ." The interesting thing is that the medium of his current work is not stone, but plaster laid directly upon the armature which, he says, "will serve as a springboard for translation into stone eventually, not to be copied but to be translated. My aim has been to remain within the medium used and to talk in the language of plaster and art form." And this is what Saulter has been most successful in doing. It remains to be seen how successful the translations may be, but it is gratifying to find the present stage in itself a complete, though perhaps not too durable, statement. The interlaced weaving of forms, twisted and contorted, somewhat in the manner of a gnarled or stunted tree, at times provoking the same anthropomorphic qualities of the latter, contain persuasive organic unity. The frontal edifice has given way to the thrusts and counterthrusts of forms articulated in space, so that space itself assumes a function as important as the elements which define it. Though both the brittleness of the medium and the resulting form have a certain

continued on page 40

BOOKS

THE NEW CITY: PRINCIPLES OF PLANNING, by L. Hilberseimer. 192 pages, including 142 illustrations. Chicago: Paul Theobald, 1944. \$5.95—"Reason is the first principle of all human work." Beginning with this Thomist premise, Mies van der Rohe in the introduction outlines the sound basis of this thoughtful, well-written book. He credits the author with bringing "all the elements of the city into clear, logical order." "City planning is, in essence, a work of order; and order means—according to St. Augustine—"The disposition of equal and unequal things, attributing to each its place." That is a skillful summation of an interesting, informative, satisfying work.

The book has four parts. The basic materials of the science of planning are first discussed. The author recognizes that planning generally lags behind other arts and sciences. To remedy this, a proper understanding is necessary of the past and present facts and forces, called in the text elements, which influence city development. These elements are listed: the organic plan, such as that of the military camp, and the geometric plan, such as the gridiron street pattern; economic, political, geographical, topographical conditions; defense requirements; changes in factors such as transportation by air and the special stage of local economic development, within the extremes of a household economy and a world trade economy; and shifts of population. "For some time it seemed that the capacity of the city to absorb surplus population was unlimited." The unplanned growth of our cities he ascribes to "the self-interested pursuit of individual ambitions." The deficiencies resulting from this narrow policy are noticeable in Los Angeles and in all our cities. Regional planning in addition to city planning is pointed out as becoming more necessary as ease of mechanized travel and the urge to decentralize become more evident.

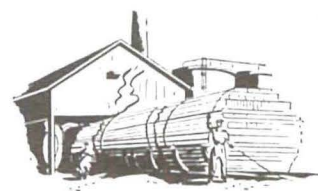
The second part further develops points of planning theory. Particular emphasis is placed upon the necessity for the good of the individual and of the whole society of the location of the residential, recreational, commercial, and industrial areas with proper regard for the direction of the prevailing winds, to eliminate the universal and unhealthy smoke and fume nuisance; upon the importance of adequate transportation facilities and of ample residential sunlight, and of the solution of critical traffic problems. Various proposals by leading planners are considered—Unwin, Gloeden, Maeckler, Le Corbusier, Frank Lloyd Wright, and others. The process of achieving the necessary degree of residential sunlight is outlined in correlated studies of population density, geographical latitude, topography, orientation, and building heights. All these theoretical discussions are submitted as forming "a starting point for the discovery of our methods of work . . . But when we undertake the actual work of planning, our methods must always be modified by reality. For city planning is not an abstract task. It is the fulfillment of human needs, the realization of human aims."

The third part applies these scientific theories to practical cases. The replanning of cities is conceded as difficult. The existing high financial investment in buildings is one of the obstacles in the way of "intelligent replanning." The author thinks that sound planning must be regional, better yet national. Actual replanning studies of a European industrial city, of Chicago, New York, and London are given in detail. Only the commercial area of New York is considered. This reviewer, as a member of a joint Urban Rehabilitation Committee of New York's Architectural League and A.I.A. chapter, is intimately acquainted with many of this area's inherent problems and would like to see an amplification of the suggested treatment. The author states firmly about a particular area that "if all future buildings were to be carried on according to a comprehensive plan, the desired end could be reached with comparative ease." Attractive sketches and diagrams are presented as the framework for problem solutions. The best solution is indicated as the most economical in the end, and as the one geared for the greatest benefit of man who is the center of all, for his material and cultural good. The fourth part considers the planning art whose objective is the creative use of the city's elements. "That which is designed primarily to serve utilitarian ends can, without sacrifice of utility, gradually ascend into the realm of art. . . . Utility tends to decrease in direct proportion to the increase of emphasis upon axial monumental expression, pomp and display." The best results can be achieved by the capable handling of planning materials—the city's area,

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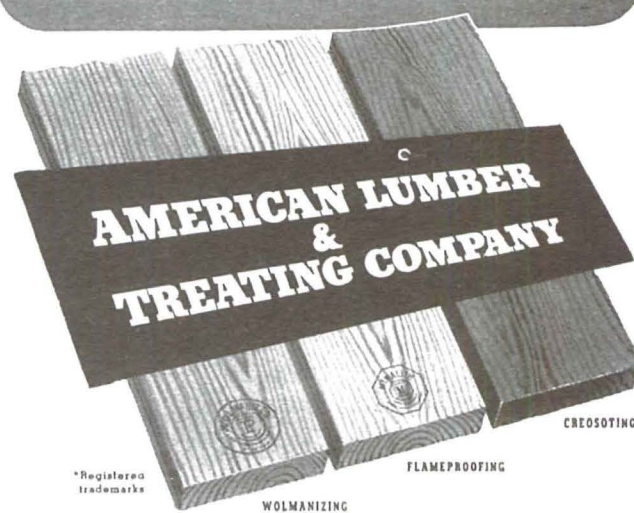
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MUSIC

In December, a concert of the music of Heitor Villa-Lobos, conducted by the composer with the Janssen Symphony in Los Angeles was discussed in this column. Since then Villa-Lobos has been touring the nation, receiving applause intended for the very great. It is time to reconsider the original opinion.

Exploring the idiom of a relatively unknown composer one must begin with the composer's national background, his training, his position in musical history and in time. Not one of these items has been always obvious. More often than not a composer has felt himself hampered by the musical background of his nation, polite music being in usual opinion either Italian or French, solemn music Catholic or German. Such an attitude destroyed English music for two centuries, whereas the use of it as a convention gave Bach and Mozart triple freedom. Training should be the learning of technics and formulas which have proved useful in lightening the creative burden of originality. The greater part of Bach's music for the keyboard consists of educational pieces for his wife and sons, to instruct them in contemporary national mannerisms and formal practices. Nowadays many a composer regards his training as a burden to be hurriedly disposed of and replaced by the original utterance of his own genius. Until the beginning of the nineteenth century most composers thought of their own production as music in the present tense. For Bach and Beethoven the past of musical art was incorporated and recreated in their own music. The feeling of a difference between past and present music began in the schools of theorists like Padre Martini, who taught polyphony as a musical dead language. By the middle of the nineteenth century composers like Brahms and Wagner were returning self-consciously to the study of the past as a modern author reads the *Iliad* and *Aeneid*. Transcription, ceasing to be a medium of creative study, as Bach used it, became with Liszt a method of translation. The time distinction between modern and classic music was now seriously expressed, producing the curious feeling which in our own century has tried to cut off contemporary music and regard it as something not compatible in evolution with the music of the dead.

Under such circumstances a composer begins his creative work with the feeling that he is either a part of a great national tradition who must climb to genius like Hindemith upon the ruins of antique polyphony or else that he is a forerunner who must manage to work out for his own people an original native style. In the one case training becomes an heroic defense of certain musical practices because they have been well used, in the other an attack upon all such practices in the cause of one's own innovations. The result is that the best composers who follow the line of national tradition, learning to create in the most highly developed manner of their culture, become inaccessible to the general audience; whereas the best composers who try to foster a new tradition in themselves succeed only by conveying a local or exotic interest. To the immediate listener the best music in either case appears to be cut off from the past; whereas secondary music, never seriously troubled by such considerations, becomes popular by resembling the sort of international pidgin idiom which is always current. Villa-Lobos, a nationalistic innovator, is as one would expect, a master of no traditional practice. A recent broadcast performance by the Boston Symphony under his direction has made it possible to widen our exploration of his music. The concert consisted of two major compositions, the *Choros No. 12* for large orchestra composed in 1925, and *Toccata and Fugue* from *Bachianas Brasileiras No. 7*, presumably composed since 1939 (the date of *Bachianas No. 5*). Both of these compositions are later than any of the music heard in Los Angeles.

Between the *Symphony* (1917) and *Choros No. 9* (1922), heard in Los Angeles, and *Choros No. 12*, heard from Boston, a decided change is apparent. Allowing for differences in quality of performance one may say that by 1925 the composer had outgrown his most obvious melodic borrowings from Tchaikowsky and had tightened the framework of his composition so that it provides unbroken support for the elaborate decoration that is the most striking and certainly the most vital character of the music. But by the time of the *Bachianas* the relative balance, even to immoderate length, between simple structure and exotic ornament has been replaced by a new mannerism, the elementary toccata and fugue style derived by Bach from the Italians. Elementary is the adjective: the material of the *Toccata*, apart from the amazing orchestration, is of the sort Bach

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MUSIC

IN THE CINEMA

The pattern of aerial warfare in the Pacific—sudden death against a background of breath-taking beauty has been magnificently recorded in two recent documentaries, *The Fighting Lady* and *Air Pattern-Pacific*. For spectacular combat scenes, photographed in color by synchronized gun cameras, the palm goes to *The Fighting Lady*, but to make an award on the basis of an original musical approach would be quite another matter.

Inherent in the scores of these two films is the fundamental conflict between two schools of musical thought in the cinema, that (comprising the great majority of Hollywood's composers) which offers us a steady diet of stereotyped formulae in the *fin-de-siecle* style favored by most producers, and the other, which thinks highly enough of the cinema as an art to insist upon a contemporary idiom and an original approach. The brutal fact of the matter is that members of the latter group are never given the opportunity to score commercial films in Hollywood, unless they make concessions to the tastes of the mighty. And the mighty, unfortunately, like Hitler, think they are connoisseurs of musical taste, especially that of the populace, and have the power to enforce their opinions, for once even the most ignorant mogul black-balls a composer for lack of schmaltz, the others will do likewise.

The better composers in Hollywood adjust their styles under this pressure, frankly admitting that large fees are the consideration involved, while continuing to write concert music in a more advanced idiom. Others, (those who usually win the 'Oscars,' incidentally) are content to write craftsmanslike, if highly unoriginal movie music that someone else will orchestrate in as lush a manner as possible, with the inevitable harp glissandi and a rich soul-searing vibrato in the strings.

Now it is one thing to write period music for a period picture, but quite another to comment musically upon the events and conditions of 1945 in the soporific language of the Victorian era, meanwhile insisting that only an archaistic style will suit the public taste. My question is this: What musical idiom reflects our here and now?

The motion picture industry must some day take stock of itself and answer why it bars the way to all contemporary composers who possess a modicum of independence, and why 98% of all cinema music is hackneyed.

The movies are constantly on the lookout for original plots and new acting personalities, yet insist on using composers whose music is as dated as the over-sentimental acting of the '90s. Music is a handmaiden to the cinema today, but it will never serve to its full capacity until our best and most original composers are invited to make uncensored contributions.

It is in the documentary film, generally non-commercial in origin even though it is often shown in commercial theaters, that contemporary music gains a legitimate hearing. In other words, here is a vehicle which allows the spirits of Tchaikowsky and Berlioz to rest in peace while the composer writes as he pleases. Such is the case in *Air Pattern-Pacific*, with music by Cpl. Gail Kubik, whereas the score of *The Fighting Lady*, by David Buttolph, a staff composer at 20th Century Fox, represents the transfer of familiar commercial techniques to the documentary field.

A documentary often contains little or no dialogue and may rely entirely on a narrator for continuity, thus providing an opportunity for a sustained musical background. This will quickly reveal a composer's pedigree, for he who has been reared on commercial dramatic pictures is accustomed to write, not an extended and unified commentary, but fragments that must constantly give way to dialogue. Perhaps that is the reason why Buttolph prefers to cite one familiar patriotic melody after another, rather than write his own sustained music. It is obvious that "Anchors Aweigh" and the Marine Hymn, with many repetitions, can take up a good amount of footage. This quoting of easily recognizable tunes that spring from the picture's associations is a stock device of the old guard, for it saves time and besides, they contend, it is something Joe Doaks in the audience will recognize, which is more than one can say for unfamiliar original music.

It is no accident that most cinema music capable of standing alone was originally written for documentaries. Aaron Copland's "Music For Movies," derived in part from *The City*; Virgil Thomson's suite (*Prelude, Pastoral, Blues, Drought, Devastation*) from *The Plow*

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BETTER WIRING for BETTER LIVING

Many homemakers today, doing housework for the first time, are discovering mistakes made in the wiring of their homes—the awkward location and inadequate number of switches and outlets; blown fuses and inefficient operation of appliances and lamps, resulting from wire of insufficient size.

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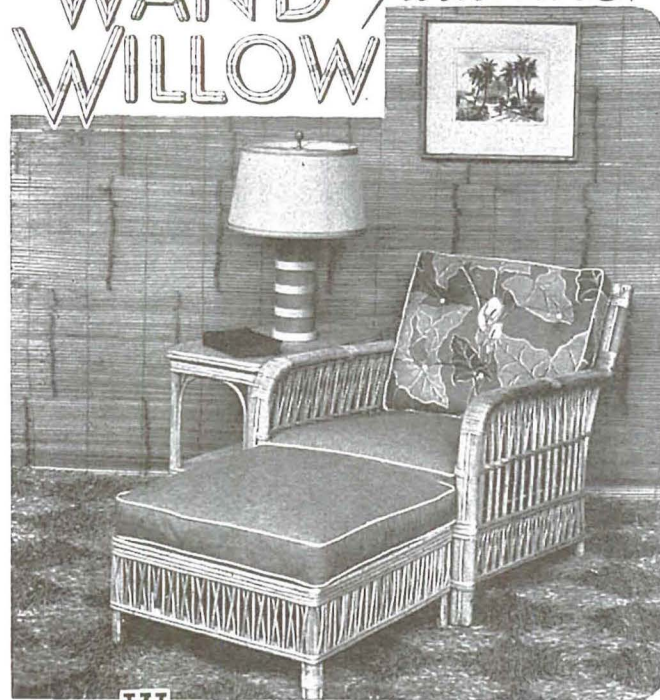
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MUSIC IN THE CINEMA

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that *Broke the Plains*; and his music for *The River*; Douglas Moore's suite from *Power and the Land*, to name but a few, will demonstrate the documentary's capacity to inspire good music. In the commercial feature, the composer usually must give up his creative prerogatives to the director and producer, who expect the music to be completely subservient to the dialogue, to reflect the kaleidoscopic changes of scene and mood and perhaps to imitate naively some aspects of the action (micky-mousing). Even if the composer employs a system of leitmotifs, the resultant score will be a patchwork with little independent value as music. In the documentary, on the other hand, even the composer's unorthodox opinions are given consideration, for the vehicle is non-commercial and therefore safely out of dictatorial reach. He may decide to express the film's basic mood in a sustained, formally unified, single piece of music, without interruption for the sake of dialogue or minute description. (Although his first duty is to the film, and under the present commercial system.)

Air Pattern-Pacific is the story of the 13th Air Force and the part it played in the battles from Guadalcanal to Bougainville. Consisting entirely of combat scenes, the film was made under Major Frank Lloyd's supervision. Its main title music is based on a motif associated with the strangely beautiful, but treacherous and fever-ridden islands that were the scenes of battle in the South Pacific, and then on a relentless ostinato march used consistently by Kubik for the several animated map sequences that chart the steady American advance.

The film opens with a view by air of the "polluted paradise," the islands from which the Japanese had to be driven to make subsequent campaigns possible. As the narrator describes the muck and disease hidden in the lush desolation below, Kubik's music seeks to reflect its strangeness to a Western eye with music that is unnatural and without movement.

The 13th Air Force was constituted to break the Japanese cordon around the Southwest Pacific area. A scene showing men clearing forests for advance air bases provides an opportunity for work music; then, as we see a sanitary crew clean out the malaria-ridden swamps, atmosphere music helps us to visualize the deathly quiet and stagnation. The Japanese strike by air to disrupt the assembling of our forces, but American Fighters rise to combat them. To emphasize the power of our planes, bursts of exciting and vehemently rhythmic music are cued to shots of one after another. After all preparations have been made, bombers of the 13th attack the New Georgia Islands, but some get into trouble and crash while attempting to land on their own fields. Heavy, mournful chords in brass penetrate through the crashing sounds, then dissolve into a lament—a tender, modal, folk-like melody accompanied by a slow ostinato of block harmonies in the low brasses. This and the equally sorrowful music heard when wounded infantry are brought down from a hill on Bougainville are the musical high points of the film. Plaintive and sincere, Kubik's melodies are related to the Appalachian folk-songs that have been our heritage for three centuries.

The Fighting Lady, story of an aircraft carrier, was photographed in 16 mm Kodachrome by Lt. Comdr. Dwight Long and a group of Navy cameramen under the general supervision of Captain Edward Steichen, and edited by Louis de Rochemont for 20th Century-Fox. Buttolph's main title music is a lyrical theme with a patriotic lilt, one of two melodies associated with the carrier throughout the film. It is repeated again and again as we view the initial scenes of preparation aboard the ship and are taken on a tour of inspection to meet its personnel. *Dixie* supplants the by now all-too-familiar theme as we view the sailors' quarters, and *School Days* emerges from the background when the narrator remarks upon their youth; otherwise it is the theme, ad infinitum.

Unforgettable is the spectacular violence and pictorial beauty of the combat scenes that follow. The first objective of our carrier planes, Marcus Island, is shown on a map, accompanied by an ominous Oriental motif with a muffled cymbal crash in Fu Manchu style. When the order comes for the pilots to man their planes the more martial of Buttolph's carrier themes is heard. Except for the quoting of borrowed tunes, almost the entire score is based on these two melodies. When the ship returns to a secret fleet anchorage after many arduous missions we hear *Anchors Aweigh*, *Yankee Doodle*, a hodge-podge of *Dixie*, *Home on the Range*, and later even *Bell Bottomed Britches* and *Columbia the Gem of the Ocean*. But no lack of musical imagination can mar the greatness of both carrier and film.—WALTER H. RUBSAMEN.

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IN PASSING

NOW AT LAST WE ARE at bedrock—now at last we can hesitate no longer as we step into the future. No doubt we all hoped that the first icy plunge would be made easy for us—that having given our conscience into the keeping of one we trusted we could somehow slip into the immediacies of tomorrow with ease and with as little dislocation as possible. Now, however, we no longer have that sense of deep security. Suddenly the whole scale of our mighty enterprise in war has been sharply redefined to the measurement that we alone as individuals are able to give it. We can no longer place our hopes and aspirations within the heart and spirit of a man who, for so many of us, stated the objectives of the modern world.

Few of us can realize that we are living history. It is difficult to identify one's own very personal years and one's activities in those years with times that will, for generations, shape the world. And it is a personally incredible thing to realize that one is standing with the rest of humanity at a particular crossroad in history—a moment that will be referred to as a strategic place, as a full stop in time when a great decision, a crucial event has taken place.

Unfortunately, a people so newly dedicated can speak only in generalities, and hope that somehow they will have the sound and the meaning of ennobled thinking. We fear such moments and it is an understandable weakness in us all that we do our best to avoid them. One prefers to have the crucial decisions in the history of mankind made by other generations than one's own. It is a responsibility that places a fearful weight upon us and naturally we are torn between the wish to act with force and greatness and that little secret unending desire of small men to remain secure within the assurances of the past.

While it is perhaps true that man can convince himself of almost anything, it is becoming increasingly impossible to avoid the realization that a time has come when we must prepare ourselves for a restatement; a re-definition of every standard by which we have achieved the power and the glory of the war years. From this moment on we will be forced by the circumstances and the nature of the time in which we live to *mean* what we say and to *act* upon what we say with resolute force and deep conviction.

True, we have a choice—one is the choice of identification with a larger future than we have ever dreamed of—the other to crawl back on our hands and knees into the temporary safeties of yesterday's convictions.

We have marked out for us (and we have been a part of that marking) an identification with all men—and a basis upon which we, as men, will live as part of a unified world. That choice we must make or we will deny every inference that has been a living part of the developing greatness of our people. San Francisco will be a beginning where the thoughts of all men will be spoken and the voices of all men raised in behalf of the coming together of the best interests of all the world. And that beginning will be restated and reshaped in many conferences in many places, when the great plan must be hammered out in detail; where it must be beaten and formed into a pattern by the sheer willpower of mankind.

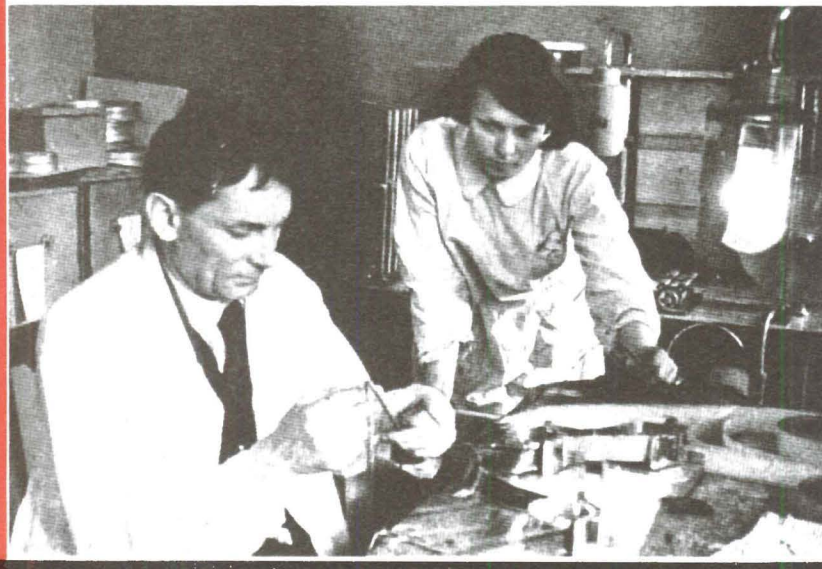
We enter upon these negotiations, as all others must, with a selflessness that is beyond hope. We must go to meet our fellow men in justice and in charity with a deep conviction of good purpose and the honest wish to conclude a true compact: a peace of mankind.

There cannot be a greed, an ambition, a lust for power so great that we or any other men can deny the right and justice of such an objective. One need not compromise with the humanities—one has only to face facts and act upon them with clarity and decency. Each man and each nation are here as one. We have been fighting *in* the world *for* the world—and if we have won anything it must be the knowledge, come by through too many years of blood and agony, that it is *one* world. And that at last will be our true victory.

RUSSIA

fights

with films



ABOVE:

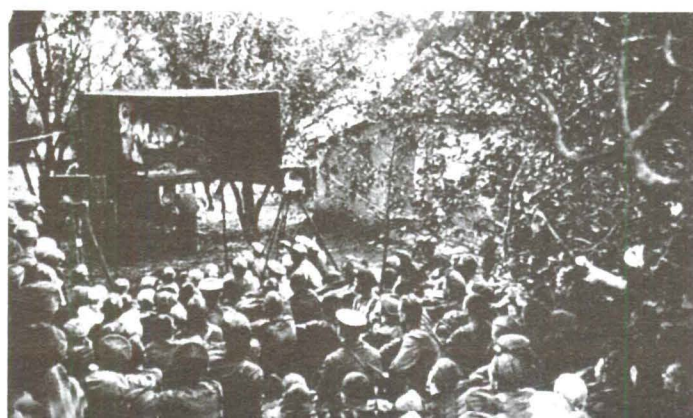
Even in Leningrad movie fans queued up to see the latest feature at the October Theater, in this case "Zoya," story of a guerrilla girl who outwitted and outfought Nazis behind German lines. Much of the actual footage was made in German-held territory.

Director Vsevolod Pudovkin in the cutting room.

BELOW:

Director Alexander Dovzhenko, a leading Soviet film maker, and cameraman Roman Carmen, speakers at the Moscow Conference on American and British Cinema, 1942.

Mobile theaters bring the latest films to the front. Though films shown are mainly documentaries and newsreels, features and musicals are rushed to the front as well.



B Y R O B E R T J O S E P H

• As in no other country in the world the Russians are using motion picture films as a weapon of battle in this war. Films are being used on all fronts, in all theaters of war, at home, in every city and hamlet of every province and Republic of the Soviet Union to keep the Russian people geared to war spiritually and mentally, as well as physically. One of the great stories of this conflict is that one which tells how extensively and effectively pictures have been used to drive the Russian people and the Russian will toward victory.

Although Hollywood and London, entertainment production film centers for the United States and Great Britain, and our own Office of War Information and the British Ministry of Information have made many splendid features, all designed as part of the war effort, respective movie picture-going publics have not seen these non-entertainment films on any wide scale. A few films, like "Fighting Lady" and "With the Marines at Tarawa," were widely shown in American theaters. An announcement by Twentieth Century Fox, the company which distributed "Fighting Lady," a splendid record of the Navy's air fight in the Pacific, that the successful reception of this realistic and dramatic film gave encouragement to try other features in the same vein, suggests that film distributing organizations have been reluctant to give the public anything stronger than the usual motion picture fare, with an occasional strong March of Time or a one or two reel documentary on salvage or saving waste fats.

Long before other nations, the Russians grasped the potentialities of the screen as a medium of information, education, and indoctrination. The Nazis borrowed extensively from the Russians in making their propaganda films, even invented a trick or two; but to the Soviet Union goes un-

disputed credit for using the screen as a national instrument in the interests of the State. Early Soviet films—Documentaries they were—like "Potemkin" (1926) and "Ten Days That Shook the World" (1928) produced when the Russian Revolution was still fresh in the minds of eyewitnesses and participants, are classics of the screen, and are an indication of how thoroughly Soviet film makers understood what the screen could accomplish.

Nor was the need for a high standard of screen excellence as visual entertainment either ignored or side-stepped by Soviet film makers. The film producers came to the same conclusion as their Hollywood colleagues: to hold the interest and attention of their audiences, producers must use imagination and skill, they must make the kind of pictures people will want to see. Arguments, and they have been vociferous and numerous, that Russian films are pure propaganda, and on that account worthless as entertainment, do not hold true. The film studios before this war—and after, as we shall presently see—were making entertainment films of the highest calibre. Motion pictures like "Peter the Great," "Alexander Nevsky," "We Are From Kronstadt," "Baltic Deputy" are motion pictures of the highest quality, ranking with the best that Hollywood, Paris, or London has produced at any time. These are not personal reactions but the considered opinions of motion picture critics like Frank Nugent formerly of the "New York Times," C. A. Lejeune, England's outstanding motion picture reviewer, Bosley Crowther, film editor of the "New York Times," Pare Lorentz, and reviewers and critics of leading magazines and journals. Soviet film excellence has been well established as a fact by the pictures themselves wherever shown; critics of all shades of political opinion have merely stated the same thing in different terms.

As World War II approached, an interesting change took place in Russian motion picture industry. Paralleling the reliance on heroes of the Revolution and Stakhanovites for picture themes, were the stories out of some of the earlier colorful history of the Imperial era before 1917. Peter the Great, the Imperial General Suvorov, Ivan the Terrible, Prince Alexander Nevsky, Kimelnitzky, a Ukrainian hero, these and other pre-Revolution figures inspired a new era in film making.

Alexander Nevsky, for example, was the Muscovite Prince who met and defeated the marauding Teutonic Knights of East Prussia on Lake Peipus in 1240. Released early in 1939, "Nevsky" could not have failed to impress the Germans who saw the picture in more ways than one.

"Suvorov" was about one of Emperor Alexander I's generals in the Napoleonic war. Suvorov was portrayed as a democrat, the one man who held the Allies together against Napoleon.

Ivan the Terrible, whom history has adjudged a tyrant and despot, a madman and a merciless potentate, is portrayed as the great unifier of Russia. This latest picture by Serge Eisenstein, one of Russia's leading film makers, does not attempt to justify Ivan's barbarism or ruthlessness; but the portrayal of a proud national tradition and of unity is of greater moment to those who guide the destinies of Russia's film industry, than any moral appraisal of a wicked man. Of course, Russian film makers may leave themselves open to charges of historical distortion, or at least historical equivocation. Did anybody in the house see Hollywood's version of Chopin's life and times in "A Song to Remember," or a slice of our own national life in "Tennessee Johnson?"

Speaking of his production of "Ivan the Terrible," Serge Eisenstein said, "We want to show the titanic achievements of this man, who completed the unification of Russia around Moscow. Concealing nothing of his private life, we want to draw the tragic portrait of the man. Today, during the great battle of democracy against this monstrous tyranny of Hitler, it is more than ever obvious that he who proves a traitor to his fatherland deserves terrible punishment; that it is criminal not to be merciless to those who have sold out their native land." Without attempting to get either into interpretations of Russian history or a question of historical morality, the only important point seems to be this: The change in official Soviet policy toward pre-Revolution history is understandable and justified if it has served to unify Russia and sharpen the instruments of public morale which go toward winning the war.

Another and more violent change in the Soviet film industry, and one of the minor epics of this war was the moving of Russia's film industry out of Moscow, Kiev, and Leningrad eastward across the Urals into Central Asia. Judging from the continuing excellence of Soviet films which have come from Russia since June 22, 1941, there was little lost motion and little if any dislocation in this great film exodus. The task was prodigious, for Russia's motion picture industry and its material compared favorably with Hollywood in size. The job of moving cameras, laboratories, building news and sound stages, transporting workers and technicians, literally building cities over night must remain one of the unsung deeds of heroic valor of World War II.

"The Soviet film industry was not caught napping on June 22nd," reports an official publication. Studios evacuated from Kiev, Moscow, and Lenin-

grad were in full blast five months after the day of German invasion, in Kiubyshev, Kharabovsk, Tiflis and Novosibirsk. A new raw film manufacturing plant was operating in Kazan by the same time." Later studios were built in Alma Ata, other Kazakhstan and Transcaucasian centers, and the program of film production continued unabated.

Naturally the World War II offered the industry its chief time. The film was used as a weapon of defense and offense as never before. Cameramen rode into battle alongside riflemen. There was time, too, for lighter moments, and "Leningrad Music Hall," a vaudeville variety show, (of all things,) was literally made in the cellars of that besieged city. However, chief attention was centered on the war documentary, a type of film at which the Russians excel. "Sevastopol," the story of that city's courageous struggle against the invader, has been hailed as an epic of its kind. Cameramen and technicians were dropped into the beleaguered city by parachute to keep the cameras rolling in tune with the incessant fire of mortars and cannons. Days and weeks passed, and the siege of Sevastopol became a national legend, apotheosized by film.

Russia's leading cameraman, Roman Karmen, reports that Sevastopol exploit as follows: "Sevastopol. Years will pass, but Sevastopol's glory will be undimmed. At the Black Sea Naval Base cameramen worked under the bombing of thousands of planes, under the hurricane of shelling. Vladimir Mikosha, Dmitri Rymaryov, and others kept the cameras going without a stop. The months of the war rolled on. There was no sector on the Sevastopol front without the man with a camera. New forces kept coming to this Kinochronika (Soviet newsreel); young students from the State Institute of Cinematography. Assistant operators became full-fledged operators. There were not enough cameras. Sometimes film was lacking. We lost many comrades. Many times in action the cameraman had to put aside his apparatus and take up a rifle or machine gun. But there was never a shortage of men. Hundreds of applications to the Sevastopol front were filled by the Cinematography Committee."

The training of technicians is one of the major features of film production policy. Women and men were given equal opportunity for instruction and advancement. Maria Sukhova, one of Russia's finest documentary film craftsmen, began her work in the Newsreel headquarters as a janitress. She studied at night on her own and was soon promoted to a job as a laboratory technician. From there she was promoted to a post as a cameraman, and later as a producer. Her documentary "Iran," won her the coveted Stalin Prize. At the height of her fame she accepted an assignment to shoot pictures behind the German lines as a guerrilla fighter, and some of the best behind-the-lines films have been her work.

The amazing progress of the Soviet film industry under war conditions, even in the field of experimentation and invention (a Soviet scientist has recently perfected the three dimensional screen to a point where it is now commercially practical) is the result of pre-Nazi invasion planning. On the occasion of his being honored the Order of the Red Banner of Labor, I. V. Pudovkin, a leading director, made this report: "I should like to note this point, that the country has shown its appreciation of the people involved in the cinographic profession. It indicates, it seems to me, that the whole organism of the whole Soviet film industry is coming up to wartime requirements. It is working with the efficiency of a well-regulated factory. I think it would be true to say that they have been decorated for coping with wartime difficulties. You will know that for our film industry too these difficulties have been very great. When the war began, Ukrainian and Belo-Russian studios had to stop their work. Several of the studios producing films were in occupied territory. The Moscow and Leningrad studios were evacuated. I dislike that word "evacuated." It would be truer to say that like many other important war industries our industry was moved to new locations. There were difficulties, of course, but they were overcome, just as they were by the rest of the Soviet war economy. The Moscow and Leningrad Studios were moved to Alma Ata, the capital of Kazakhstan. Just like other factories we had to start from scratch on our new site. There was nothing even faintly resembling a studio in Alma Ata. We were given an ordinary theater building and it took much effort and ingenuity to go on. But we had no right to suspend our work for even the shortest time. Millions of people were waiting for new films about the war. We turned into carpenters, bricklayers, electricians and so on. We worked among coils of electric wire. It was in surroundings of this kind that Eisenstein started his monumental 'Ivan the Terrible.'"

Another interesting and in some ways monumental change which has taken place is the closer liaison which now exists between Russian studios and distributing organizations and Hollywood companies. Pictures like "Hundred Men and a Girl," the Deanna Durbin film "Modern Times," Disney shorts, "Mr. Deeds," "Mr. Smith goes to Washington," "The Informer" among others have delighted Russian film audiences. It was inevitable that eventually the two film industries would meet, and it was the war which brought them together.

During the past several years there have been a number of notable Russian

THE MURAL IN TERMS OF ARCHITECTURE

by Hilaire Hiler

• What role will painting play in connection with post-war architecture? Is mural painting preferable to the use of easel paintings or should painting be entirely eliminated from the interior of the near future? If painting is utilized what type of expression should it be? If the architect thinks that collaboration with the artist is possible or desirable, at what point in construction should it begin?

This list of questions might be considerably lengthened. The present confusion and prejudice gives us plenty of scope. It could be assumed that if the present reader is an architect or layman he will have already felt a strong tendency to eliminate any thought of mural decoration from a clean cut and streamlined idea of post-war architecture. Even such a completely negative solution could be well defended. Well proportioned, if colorless walls, are certainly preferable to the hapless attempts and stupid illustrations which have sullied so many square feet of good wall space in the last decade or so.

There is no lack of examples. Without being specific we can cite the activities of the late Federal Art Project as being, in general, a conclusive and unfortunately extensive argument against the use of murals. The exceptions are so few as to be negligible. Private enterprise of the same epoch is in no better case. The new Waldorf Astoria offers an excellent example of why murals should not be used. The Rockefeller Center a more important one both quantitatively and qualitatively, for the architectural set-up in this case left greater possibilities, at least theoretically.

A bird's eye view of the situation at present exemplified by activities such as those mentioned would lead to the not difficult conclusion that mural painting cannot successfully be utilized in connection with good contemporary architecture. Such a conclusion however will hardly support any extensive analysis. Emerson said something to the effect, that if life were rightly lived, if time were nobly spent, etc. there would be no distinction between the fine and applied arts. C. K. Ogden and I. A. Richards, at present prominent in connection with Basic English, demonstrated with James Wood some twenty years ago the importance of art in the daily life of society in a book called appropriately "The Foundations of Aesthetics."

Several years ago, William Lescage discussed the problem in his book "On Being An Architect." He mentions the fact that artists look upon the architect as a big brother and that "an unbroken piece of wall is to them like a piece of red cloth to a bull." That's a meaty statement. Many artists go through peregrinations, gesticulations and conniving maneuvers for years to get that stretch of wall. Lescage goes on to remark that maybe the mural will "make the room" although it's quite possible that the architect planned an expanse of wall there and that the mural may be copiously superfluous. Does the artist care whether it belongs there or not? That depends on the artist. He may not know and he may not care. He might see a chance

for a fee, a long period of at least coffee and doughnuts, sensational national publicity, a chance to show his political consciousness, or to "protest", a possibility for some autobiographical therapeutic performances, a place to tell a touching sentimental or religious story, or just a space to extend his natural exhibitionistic tendencies.

Lescage says elsewhere that: "A mural is right only when it has been thought of at the same time that the room was created and both that room and the mural need each other." We're in a quickening pace of a transitional period. Post-war architecture in this country threatens to catch up to Brazil. There may not be many architects ready to utilize new materials and methods and the designs which their use makes possible, but there are even fewer artists technically and intellectually prepared to cooperate with them if and when they do so.

THE ARCHITECTS

Traditional archaic architects may be left out of this article. They have no problem. It's just as easy to find a cheesecake artist as it is to build a pseudo-something house, not withstanding the fact that the government found difficulty in getting most of its Colonial post-offices appropriately illustrated. We have therefore only to deal with contemporary-minded architects. These consist of several sorts and being a layman, from an architectural standpoint, I cannot classify and discriminate between the types as well or finely as I might wish. From a limited experience however I could try.

First there's the somewhat fakey type who builds a "modernistic" structure by using some horizontal moldings, preferably chromium, a flat roof, and lots of corner windows. This I call the "cocktail lounge" school. They utilize murals, and have little trouble getting them executed as the supply of derivative pseudo-modern artists, the kind that are called "pompiers de gauche," or "left wing pot-boilers," in Paris, are plentiful and articulate. A large section of the public accepts these performances as typically modern, insofar as they accept them at all. They are accepted as a rash of drive-ins, store fronts, and public garages will testify. Why they are so extensively utilized in bars is hard to say as the average American inebriate would much prefer to be in an atmosphere where he or she could pretend to be a pirate, a dashing knight, or some other quaint or courageous character. Of course these tendencies are also lavishly pandered to.

The second type of architect might be called the venal-modern or the commercialized functional, or better false-functional. If we can employ a matter of degree in such questions, they stand somewhere between the modernistic cocktail-lounge fakes and a genuine creative architect. Their clientele comes mostly from semi-informed snobs who can throw a few architectural terms around and have read a couple of books.

This type, who pass as being genuine with

almost everyone but other architects or experts, may supply a sensationally modern LOOKING house, which is usually impossible to live in. It will be anything but functional. They will put in different levels and steps to make the house "interesting" (what the hell do they care for a few broken legs or sprained ankles?) Large plate glass windows will be so orientated in California that the blazing summer sun will fade even a solid oak floor (no wonder the North African architects smiled at Le Corbusier, when in the days of his early enthusiasm he recommended fenestration appropriate for foggy Paris for their local constructions). These architects exhaust their daring on modern features of the building, then being essentially academic as superficial beings always are, they strenuously forbid tampering with the fashionable interior. The mode of the moment is light neutral colors and natural materials, the inside of the house must be strictly, what I call, of the "Ash Wednesday" school. No murals, no paintings, no color.

A third type is the sincere dogmatist. He's trained in the austere asceticism of the Switzer-Bauhaus tradition. Painting, if any, must fit strictly into his ideology which is rigidly and neatly limited. This school may perhaps be said to be sound as far as it goes, but for many of us it hardly goes far enough. Besides, of course, it's dated, and the date is strictly pre-World War II.


The fourth type which must conclude our rather hasty and incomplete list, which leaves out among others, the creative egomaniac who must do the whole house down to the last sugar bowl, and with whom we really have no quarrel, is the real McCoy. The rare creative objective, generally bright architect, usually young, who in most cases is willing to listen to any sensible suggestions connected with his profession, is not straight-jacketed by dogmatism or unduly influenced by the mode of the moment. Genuinely interested in their craft they would doubtless be favorable to collaboration with the right type of artist if it could be demonstrated that there was such a type. It never has been.

THE ARTISTS

The artist is the sore spot in the picture of architectural decoration. Literally and figuratively. Artists are supposed to be sensitive, temperamental, stubborn and egotistical. Many of them fit this picture fairly closely. Some artists consider a building as of no importance except to keep the rain off their masterpieces. Then we have the artist with the great social consciousness. Given a chance he'll tell his story of the world's wrongs on any wall he gets his hands on. The horny handed sons of toil are ennobled; the capitalist classes properly bloated. It makes no difference to him that his rebukes are poor decoration, particularly as they're usually quite inept from a standpoint of design. He can't be convinced that the wall is a poor medium for current propaganda which will probably be hopelessly dated and without interest about the time the paint is thoroughly dry. That the radio, the press, the cinema are the right means to spread verbal ideas over the present scene, that the masses are now largely literate, or don't even have to be, means nothing. Some excellent publicity has come to artists in this and neighboring countries who pretended to be forced to strap revolvers to their hips in order to be protected while painting, or received nationwide publicity because of characters introduced in what was considered inappropriate proximity, etc. Often there was a chance for a "story," or better a loud and prolonged squawk. The basic function of the mural, that of an architectural decoration, was considered very secondarily, if at all. A little analytical thought might bring out the fact that some artists, who perhaps rightly considered themselves neglected, had an opportunity of heroic size to get some venom out of their systems and at the same time satisfy their compensatory exhibitionistic tendencies... on a mural scale.

There is, in cold fact, a psychological situation very much in the way of collaboration, particularly as some few architects have their little egos also. The neurotic grandstand player with one eye on the bleachers may belong to almost any school of painting but as a

continued on page 49

An abstract architectural drawing on a tan background. It features a large, solid black trapezoidal shape that tapers to the left. To its right is a smaller, solid black rectangular shape. Below these, there are several smaller, irregular shapes in white and black, some with internal patterns like dots or lines. A large, white, stylized number '2' is positioned to the right of the main black shapes. The entire composition is framed by thin white lines and includes various geometric symbols like circles, squares, and triangles, some of which are filled with patterns of dots or lines. The overall style is minimalist and modern.

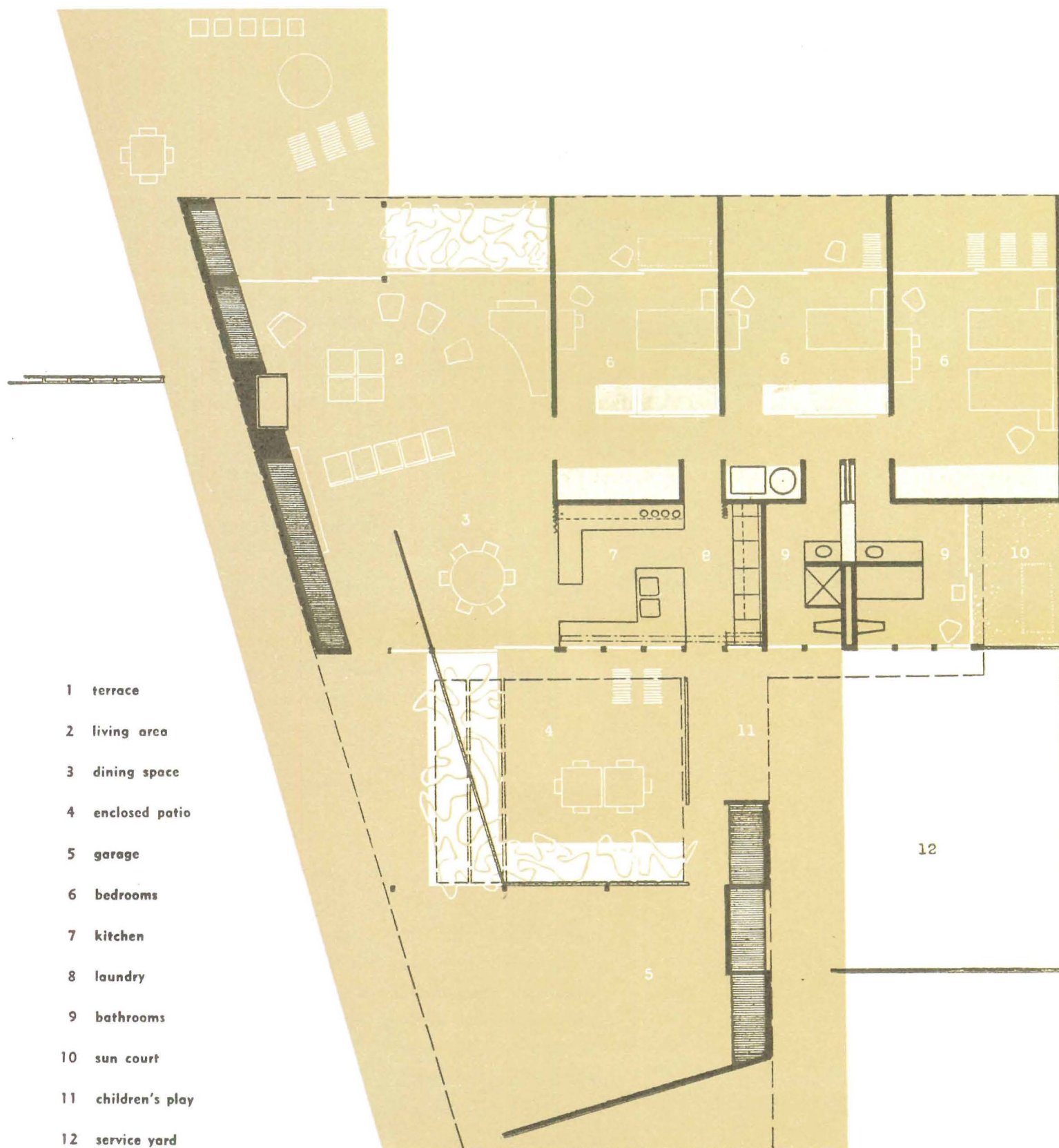
case study house no.

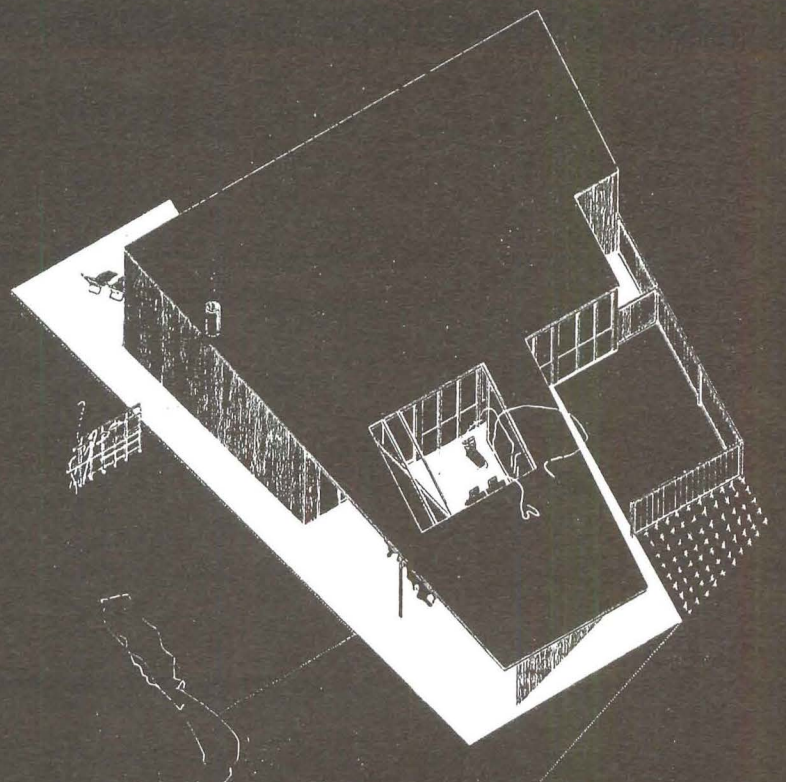
SUMNER SPAULDING, F.A.I.A. ARCHITECT

THIS IS THE SECOND OF A CONTINUING SERIES OF "STUDIES" BY EIGHT NATIONALLY-KNOWN ARCHITECTS, ANNOUNCED BY THE MAGAZINE IN ITS JANUARY ISSUE AS THE "CASE STUDY HOUSE PROGRAM." IT IS PROPOSED TO UNDERTAKE THE CONSTRUCTION OF EIGHT OF MORE OF THESE HOUSES BEING DESIGNED, WITH THE MAGAZINE AS CLIENT, AS SOON AS PRACTICABLE AFTER THE LIFTING OF WAR-TIME RESTRICTIONS.

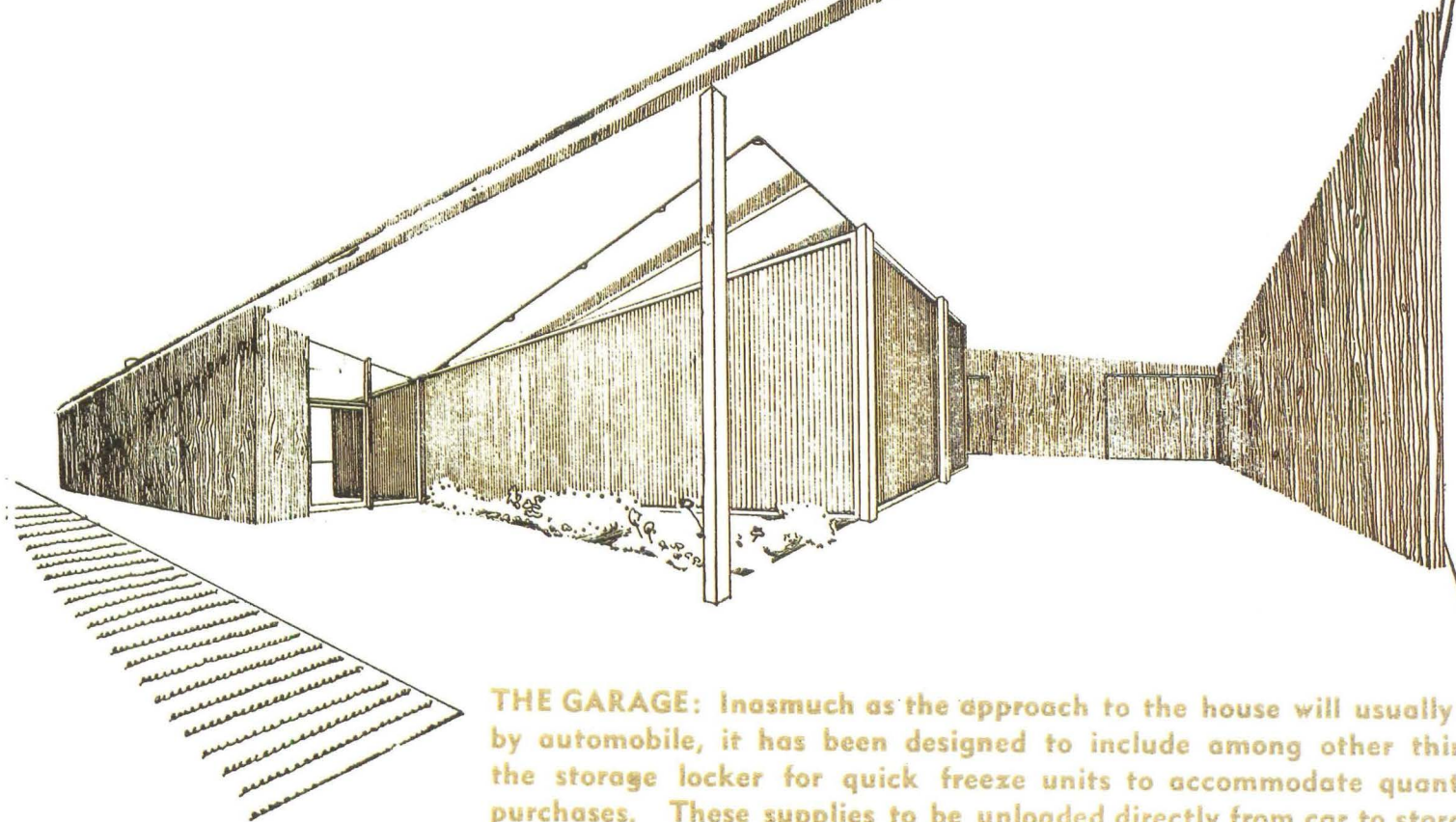
PROBLEM: A house of approximately 2,000 square feet for a family of four to be built on a level area near seasonally snow clad mountains, provision to be made for generous informal modern living. Inasmuch as this will be a servantless house, it is desirable that the design assure easy, low cost maintenance. The family is to consist of a mother, father, and two young children. It is assumed that they will wish to make the most of the possibilities of outdoor living and will make the house the active center of varying interests.

SOLUTION: This, the second house in the Case Study Program, is designed to achieve low maintenance cost and still provide the elements necessary for the relaxed, expanded living that hitherto has been possible only for families of considerable means. We have assumed that the servant age is past—that domestic services will be rendered by the family itself—that cooking, cleaning, and allied tasks requiring household skills must be accomplished with an economy of energy and convenience—that space ample for a family of four or five is desirable—that a large part of the active living of the family will take place out of doors—that flexibility in use is essential to the main living areas—that the bath should be as generous and pleasant as any other room in the house.

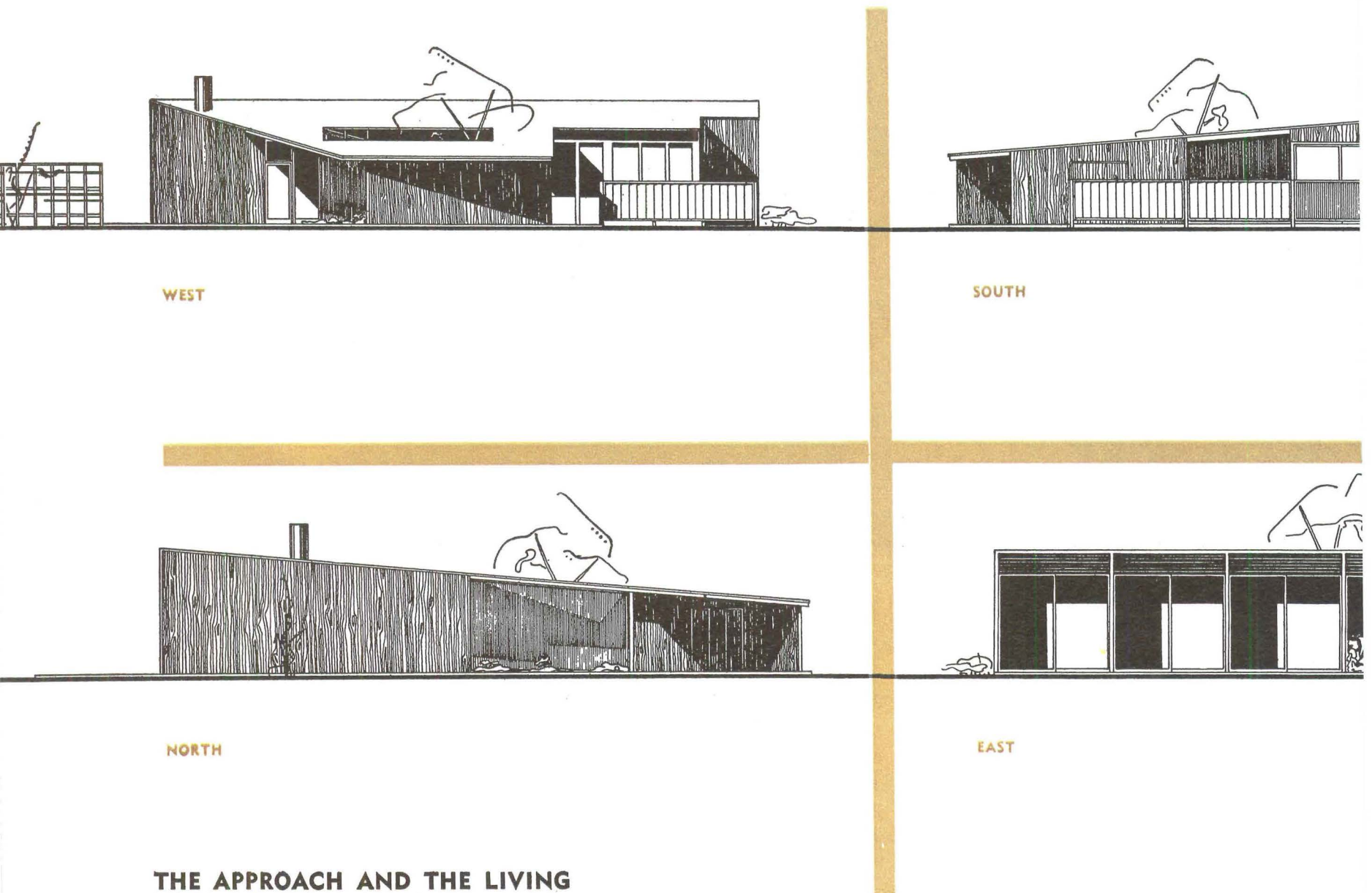




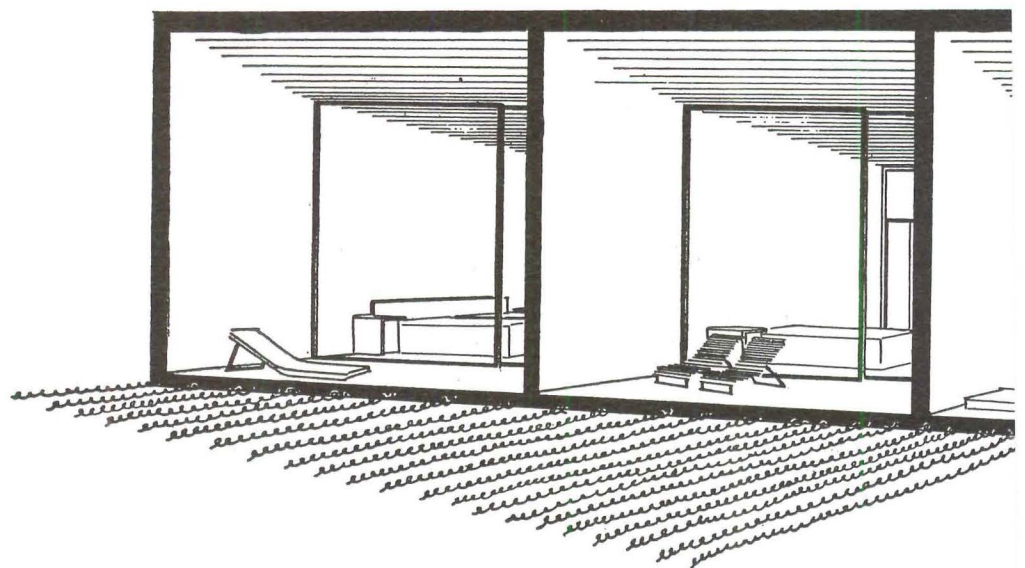
THE DINING PATIO: The space between garage and house is used for a dining patio, walls at the sides being of translucent, corrugated glass. The patio, for the coolest season of the year and for evening use, is protected from the wing and will be furnished with a charcoal brazier for grilling food and for general heating. It may also be noted that the buffet and kitchen are equally convenient to service in this outdoor area as in the dining space itself when the sliding walls between the two are open. In regions where insects are a problem the patio would naturally be screened.

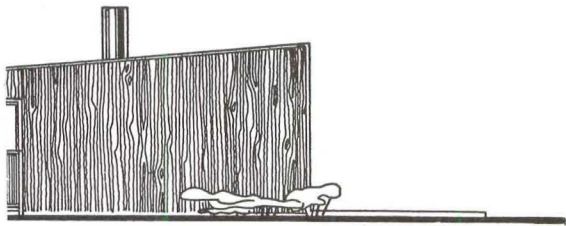


THE GARAGE: Inasmuch as the approach to the house will usually be by automobile, it has been designed to include among other things the storage locker for quick freeze units to accommodate quantity purchases. These supplies to be unloaded directly from car to storage and later, as the need arises, to be brought into the house. A covered walk from the garage leads directly to the kitchen.

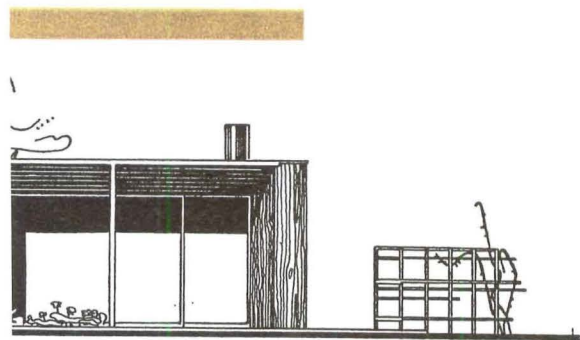


THE APPROACH AND THE LIVING AREA: For the guest, the approach is from the parking space in front of the garage. A covered way connects this with the entrance door. On entering the living room one is separated from the dining space and kitchen by a corrugated glass screen-wall. The long wall on the right, splaying out the full length of the living area, contains storage cases for coats, radio, recording machine and records, books, firewood, games, card tables, etc. The outer wall of the dining area is a sliding glass partition which extends from floor to ceiling. This sliding wall opens to the dining patio with a view of the mountains to the northeast. On the garden side, the walls are again sliding glass partitions, one enclosing a space for planting. The sense of separation between indoor and outdoor areas is further diminished by the roof which slopes from 9' at the entrance to 11'6" at the glass wall leading to the garden. From the plan it may be seen that the kitchen, dining-living space, garden terrace and patio open into one great living area.





THE KITCHEN: This utility area is designed to accommodate all cooking and dishwashing appliances along two walls. The third wall is used for laundry equipment—washing machine, clothes dryer, ironer, ironing board, sewing machine, and storage space for clothing. When not in use, a folding partition covers the equipment. The space above this is arranged for storage of pots and pans, staples, and canned goods, etc. The fourth wall opens directly into the living room and contains a completely equipped electric buffet. The kitchen can be entirely separated from the living area by a folding wall. However this will not always be necessary inasmuch as it is easier for the mother to supervise family activities when the kitchen is open. When guests are present she can be with them and still have close supervision over preparation of food. The modern American woman's training gives her the ability to entertain well in such a manner, and the unity of the dining area with the space for food preparation need no longer be subject to the pretense of false elegance.

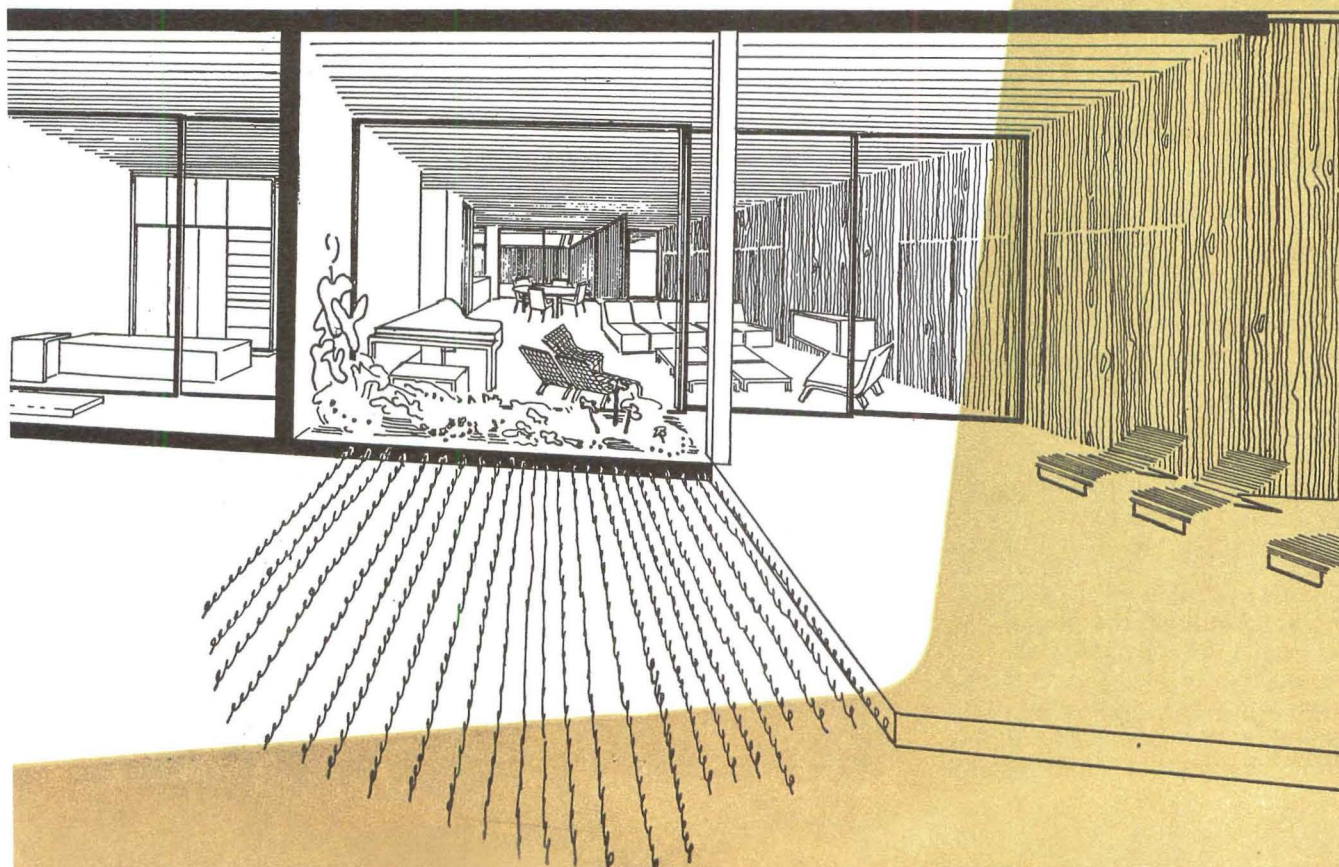


THE BEDROOMS: The three bedrooms, one large and two small, as well as the kitchen, bathrooms, and space for water heater and air-conditioning units, will open from the hall. The bedrooms have full-length sliding glass walls on the garden side, opening to sheltered outdoor terraces. To enhance the feeling of space within a limited area, the walls of the two smaller bedrooms have, on the hall side, large sliding panels rather than doors so that one half of the bedroom wall may be opened completely.

The two baths have all plumbing facilities placed along inside walls, making it possible to have the outside walls of glass. The larger of the two baths opens on a sun bathing court.

GENERAL MATERIALS: The interior and exterior walls will be of plywood panels, 4x8'. The floor is of a hard-surfaced material used for both inside and outside areas, a material which is resilient and can be had in any color. There is space in the ceiling for weather insulation and the ceiling itself is of a sound-absorbent material.

Sumner Spaulding, F.A.I.A.



GYORGY KEPES'

LANGUAGE OF

A REVIEW BY GRACE CLEMENTS

● The fixed point of perspective, which since the Renaissance has congealed art into a static formula, has gone not only unquestioned by the majority of those who report and discuss the nature of art; it has also constituted the very basis of their own approach to the subject. Most art and the books written about art perpetuate an inherited rigidity of object concept which, though it may have served an historical purpose, no longer functions in terms of today's experienced reality. The most notable exceptions to this out-moded manner of thinking are to be found in the work and writings of artists sensitive to the present day violent disturbances of the social equilibrium and who recognize that art can function only if it is integrated with life. Integration is the process of achieving wholeness through the balanced relationship of all the parts. Integration has been the moving force which has liberated art from its static inheritance; its organic ferment of ideas has made possible continuous growth. Those who have regarded "modern" art as a passing fad have never understood the nature of its being. Since the first decade of this century the many-faceted contributions toward regaining a universal plastic language have evolved into the basis of a new tradition. A survey of these diverse elements reveals a stream of immense vitality, of struggle and accomplishment toward functional use of the visual image.

Gyorgy Kepes is without doubt a part of this new tradition. What is more, he has, in "Language of Vision," made an important contribution to it. The book, together with brief introductory essays by Siegfried Giedion, author of "Space, Time & Architecture," and S. I. Hayakawa, author of "Language in Action," becomes not only an expression of continuity in contemporary idea concepts, but also an extension of them. Not only has a commendable integration of historical material been achieved, gleaning the salient elements from the innumerable schools and trends in art, but also the author has made valuable inquiry into the fields of sociology and psychology as they pertain to and affect visual experience and expression. Of outstanding interest, and perhaps the key to Mr. Kepes' broad insight of his subject, is his use of concepts and theories made available by the Gestalt psychologists. Even a casual glance through the profusely illustrated pages of the book reveals the scope of his investigations, though their full significance emerges only as the relationship of text to pictorial and diagrammatic material unfolds. In keeping with his approach, an unorthodox chronology of presentation helps clarify his analysis of vision and

visual language: old and modern masters, oriental, primitive, and children's art, advertising and special charts illustrating optical properties are all combined meaningfully in a graphic account. The typography and layout, designed by the author, is a further aid in understanding the sequence of ideas and their imaginatively creative treatment. As Mr. Giedion has remarked, the book "bears witness that a third generation is on the march, willing to continue and to make secure the modern tradition which has developed in the course of this century."

There is no doubt that Mr. Kepes has seized upon the diverse and often fragmentary revolutionary elements which have been active since the early days of cubism, and has been able to select and organize them into a smooth-flowing pattern of development. In logical order he examines the internal and external properties of the visual factors, defining the qualities which liberated them from slavish imitation of objects to a free, plastic order of their own. On the resulting structure of dynamic interrelationships is developed a visual approach to reality whose parts comprise movement, growth, constant change and a search for renewed equilibrium, all of which depend upon a space-time concept and the participation of the onlooker combining a network of visual stimuli and associative memory overlays.

"Integration, planning, and form are the key words of all progressive efforts today; the goal is a new vital structure-order, a new form on a social plane, in which all present knowledge and technological possessions may function unhindered as a whole. This new structure-order can be achieved only if man of today becomes truly contemporary and fully able to use his capacities. . . . The "Language of Vision," optical communication, is one of the strongest potential means both to reunite man and his knowledge and to reform man into an integrated being. . . . Visual communication is universal and international. . . . It can interpret the new understanding of the physical world and social events because dynamic interrelationships and interpenetrations, which are significant of every advanced scientific understanding of today, are intrinsic idioms of the contemporary vehicles of visual communication: photography, motion pictures, and television.

"But the language of vision has a more subtle and . . . even more important contemporary task. To perceive a visual image implies the beholder's participation in a process of organization. . . . Its essential characteristic is that by plastic power an experience is formed into an organic whole. Here

VISION



is a basic discipline of forming, that is, thinking in terms of structure, a discipline of utmost importance in the chaos of our formless world. . . .

"Technological discoveries have extended and reshaped the physical environment. They have changed our visual surroundings partly by actually rebuilding the physical environment, and partly by presenting visual tools that are of assistance to our discernment of those phases of the visible world which were previously too small, too fast, too large, or too slow for us to comprehend. Vision is primarily a device of orientation; a means to measure and organize spatial events. The mastery of nature is intimately connected with the mastery of space; this is visual orientation. Each new visual environment demands a reorientation, a new way of measuring."

Thus is set forth the premise of Gyorgy Kepes' search for a dynamic iconography. It springs from an awareness of the factors of contemporary existence, the social structure, and from the inevitable corollary that our inherited visual habits are inadequate to cope with the simultaneity of visual impacts which exist in the complex modern world. "There is no time now for the perception of too many details." His observations of motion as related to visual experience as a space-time experience are stressed throughout the book, constituting one of the most revolutionary concepts of the whole modern movement. "An extension in space has meaning only if certain time is needed to cover it. The very existence of matter is inseparable from time." Or again: "Matter, the physical basis of all spatial experience . . . is kinetic in essence. From atomic happenings to cosmic actions, all elements in nature are in perpetual interaction—in a flux complete. . . . The changes of any optical data indicating spatial relationships . . . imply motion." The sources of movement perception, the past attempts to portray movement based upon the fixed point of perspective, the utilization of color-planes, suggest but a small portion of Mr. Kepes' extensive investigation of the space-time idea. "Everything that one experiences is perceived in a polar unity in which one pole is accepted as a stationary background and the other as a mobile, changing figure."

The undisciplined individualism of most present day painting—that which fills our museums and galleries with a description of objects suspended in time—would not be possible if our artists were aware that "the spatial world consists not of instantaneously created units, but of processes of becoming, indefatigable transformations of spatial con-

figurations. . . . The space-time past—movement—is inherent in every form." In western culture inability to distinguish the reality of the created image from the appearance of the actual subject-matter has made of art a forgery of nature rather than an independently existing entity having "all the characteristics of a living organism." Others have written about balance, rhythm, and harmony in the antiseptic atmosphere of the dissecting room. The bones, muscles, and tissue may all be present, but the heart beat is absent. The Gestalt interpretation takes all factors into consideration, so that a vital meaning of parts is possible: "The plastic image . . . exists through forces in interaction which are acting in their respective fields. It has an organic, spatial unity; that is, it is a whole the behavior of which is not determined by that of its individual components, but where the parts are themselves determined by the intrinsic nature of the whole. It is, therefore, an enclosed system that reaches its dynamic unity by various levels of integration; by balance, rhythm, and harmony."

Kepes himself has achieved a fine balance in his appraisal of the machine age. He has rightly recognized its evils as well as its constructive and liberating factors. On the debit side is man's enslavement to the machine. "Short-sighted profit-hunting" which "destroyed almost all living aspects of the work-process, the creative activity. . . . The disregard of the inherent qualities of tools and materials became a dangerous epidemic in every field of human endeavor. . . . The maladjustment of every material and tool man uses implies the maladjustment of man himself." In reaction to this has come the realization "that man must rediscover in every work process the pleasure of labor, the experience of forming, art, to arrive at an integrated existence." At the same time is recognized the fact that all progressive thought has been a search for reality. What is needed is not escape from but a further integration of man with his surroundings. "The mechanical functional clarity of the machine . . . the unmistakable rigidity of its inner relationship were an inspiration to men searching for similar qualities in the picture image." In architecture "the new discipline of structural honesty has important practical implications. The result is structural order, an equilibrium of the functioning organism, a living space." Contemporary materials in building and their use, "giving clear insight into the space mechanism of the building . . . open, transparent surfaces instead of solid walls" found a counterpart on the picture-plane in the "transparent interpenetration of planes and the open skeleton of lines . . . and a kind of optical cantileverage is achieved—a dynamic space construction."

Although Kepes' discussion of advertising art is in itself positive and fruitful, it is doubtful that his conclusions are altogether justified. Whereas he has seen in the lack of restrictive tradition in the commercial field the logical area for the development and use of a dynamic iconography—and it has indeed been in this realm where a fusion of the most diverse elements has undoubtedly demonstrated the vitality of the new plastic idiom—Mr. Kepes seems to have overlooked the most salient feature of advertising art: its relationship to modern industry and the capitalist structure. One cannot help wondering why the penetrating analysis which carried him so successfully through the development of his thesis should have failed to reveal the discrepancy in the belief that advertising art could lead to a popular and yet POSITIVE art. His concluding sentence discloses certain reservations, however: "If social conditions allow advertising to serve messages that are justified in the deepest and broadest sense, advertising art could contribute effectively in preparing the way for a positive popular art, an art reaching everybody and understood by everyone."

The kind of art to which Mr. Kepes refers at present constitutes but a minute fraction of the advertising art of today. There is no indication that present social conditions will allow more than that which is presented in the greatest bulk on billboards and in magazine advertisements. This "art" which has emerged in response to our present day social disorder will disappear only when the social forces (structures) that have produced it disappear. The revolution

continued on page 50

*Paul Theobald, Chicago, 1944; 228 pp., 318 ill., \$6.95.

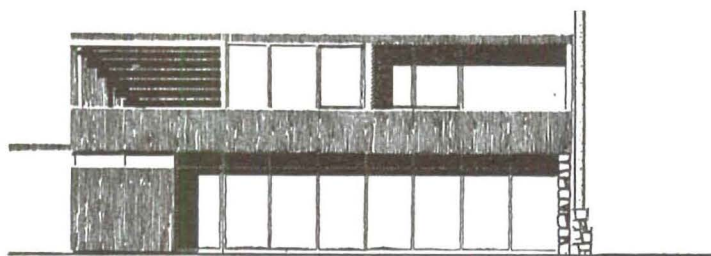
3

ENTRIES FROM ARTS & ARCHITECTURE'S SECOND ANNUAL ARCHITECTURAL COMPETITION

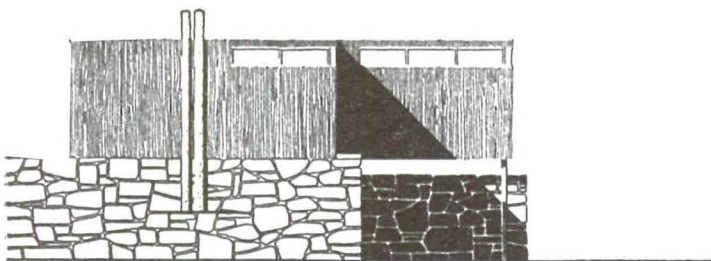
1. S/Sgt. S. Glen Paulsen

2. Jack Hillmer

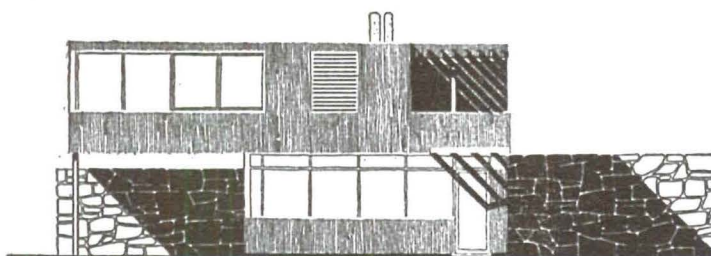
3. John A. Grove, Jr.



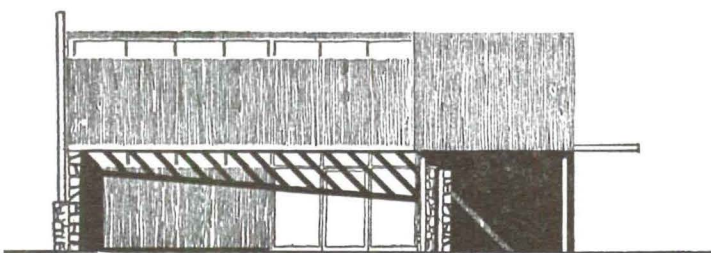
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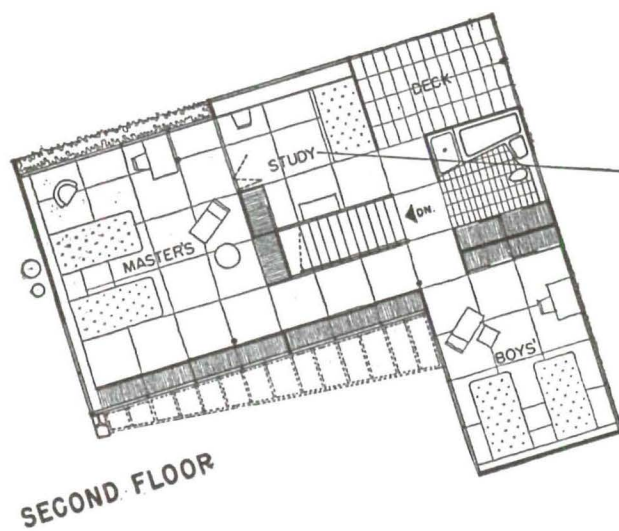
WEST



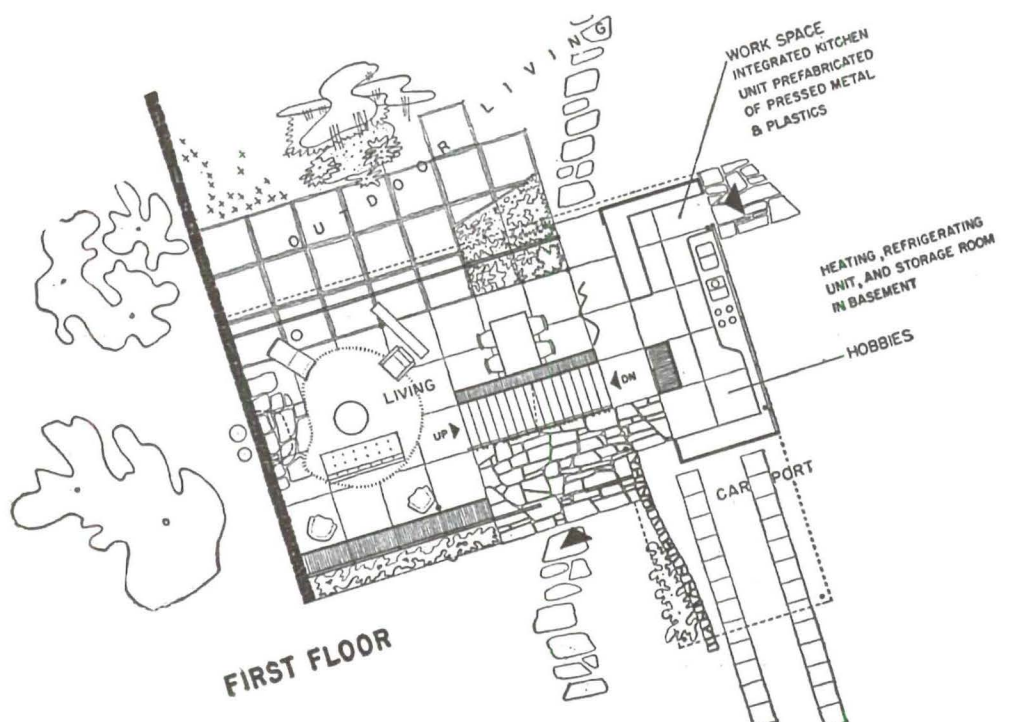
EAST



NORTH



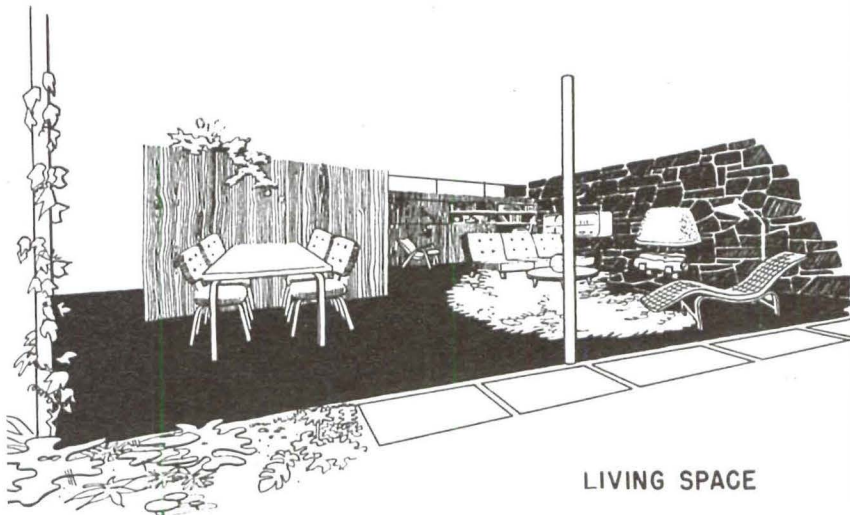
SECOND FLOOR



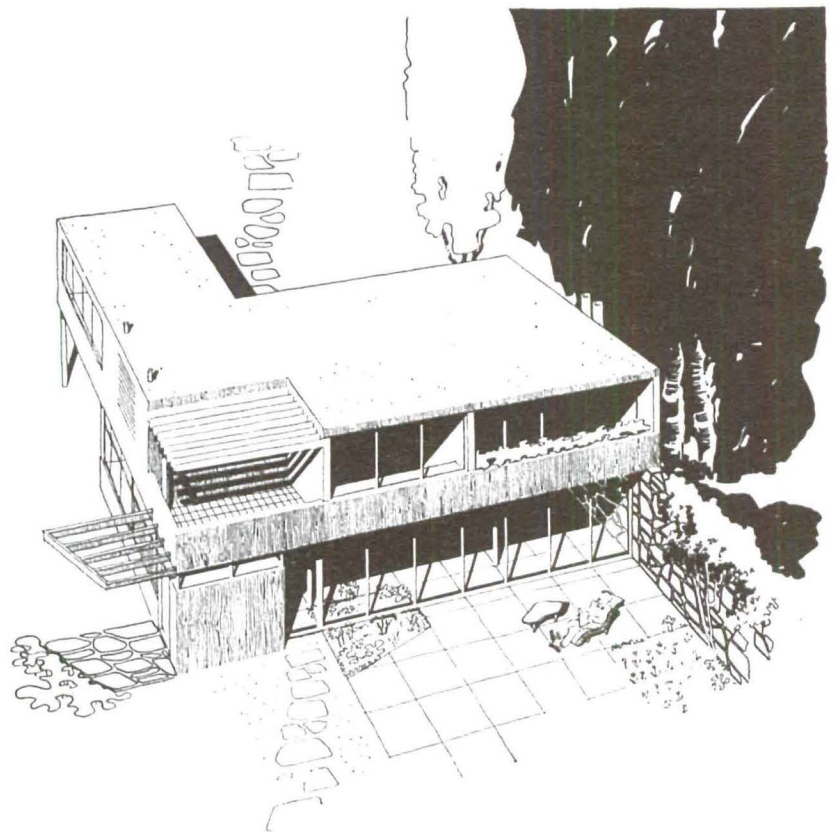
FIRST FLOOR

"The common objection to prefabricated dwellings has been a fear of regimentation and the loss of individuality. Human requirements demand an expression of personalities and this can be accomplished only through the medium of a completely flexible form of construction. The economic value of the house depends on its adaptability to varying needs and conditions. It is believed that the solution lies in a shell within which space is apportioned into the functional needs of modern living.

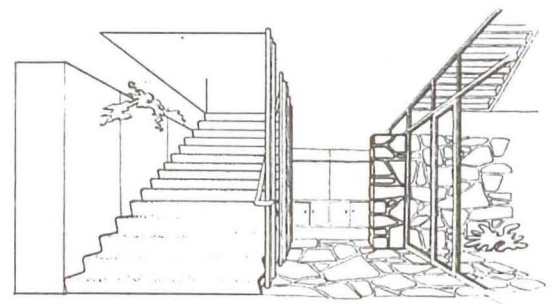
This design endeavors to provide a practical solution to the requirements of an average American family. To accomplish utmost flexibility, column construction has been employed to eliminate the need for load bearing walls. Exterior curtain walls to be of resin bonded plywood. It is assumed that prefabricated panels will be used with a convenient unit module. Factory assembled kitchen and bathroom units will be installed complete, connecting with a single vertical conduit housing plumbing, electrical, and gas leads. Prefabricated closets or storage units, based upon the same module, are movable to provide any desired rearrangement. The elimination of interior walls and doors on the ground floor increases the usable space, and makes it adaptable to entertaining and recreation with the minimum effort. The activity center has been combined into one compact area for all domestic chores, allowing association with the living and hobby areas. Privacy from the street and an extensive use of glass to the south combine to afford complete use of indoor and outdoor living."



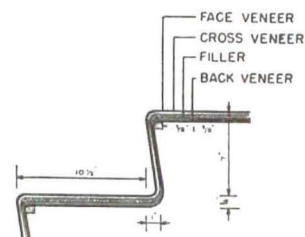
LIVING SPACE



SOUTH WEST VIEW

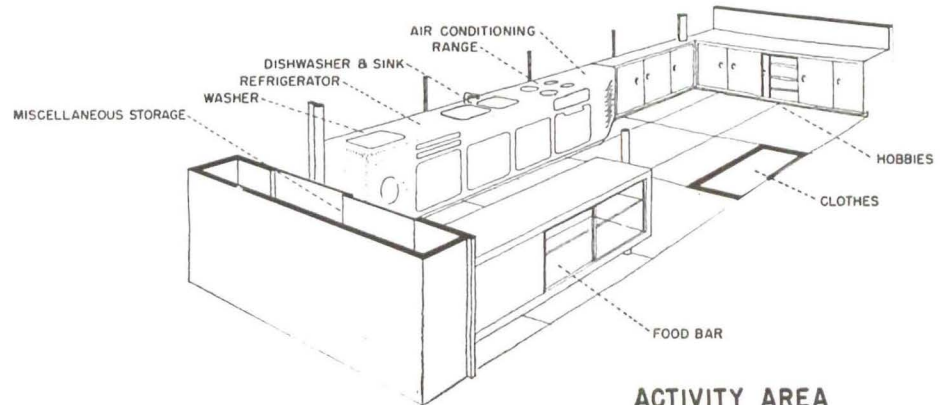
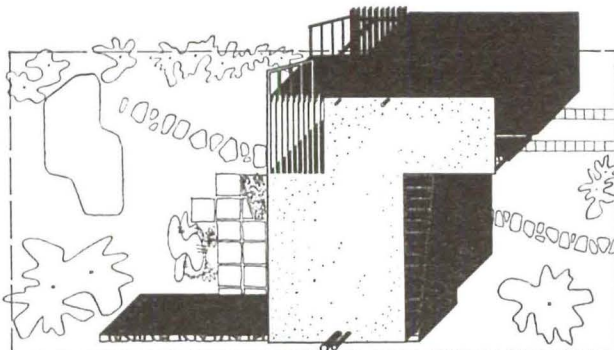


VIEW OF ENTRY & STAIRWAY



PREFABRICATED STAIRCASE OF MOLDED PLYWOOD INSTALLED COMPLETE FROM FACTORY. ELIMINATES SQUEAKS, COSTS LESS AND SPEEDS ERECTION.

PLOT PLAN



ACTIVITY AREA

2

JACK HILLMER

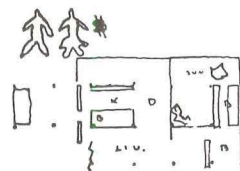
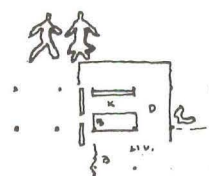
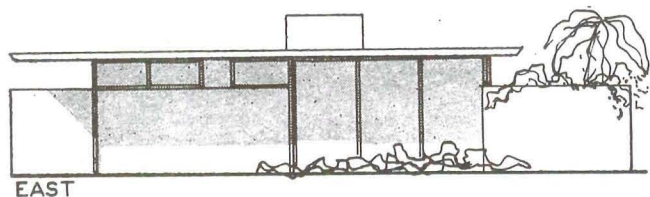
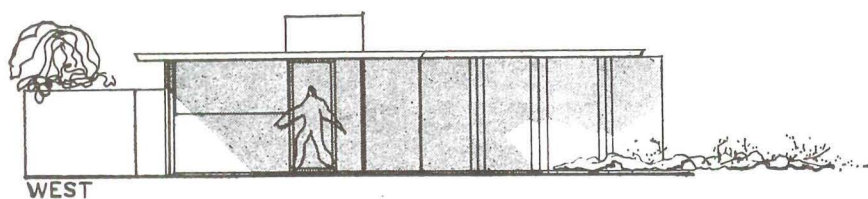
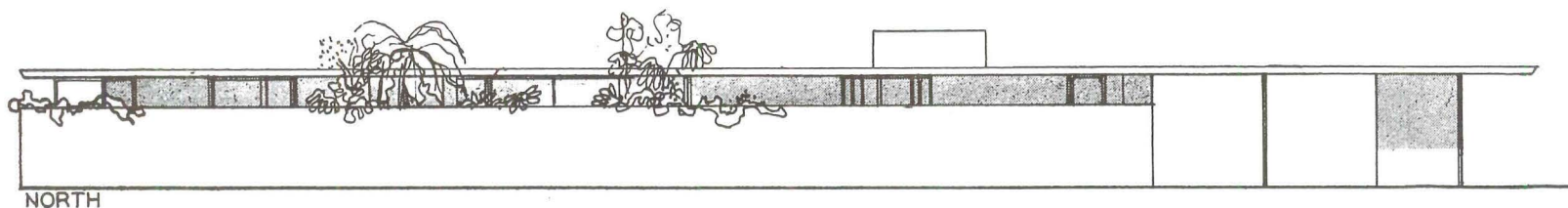
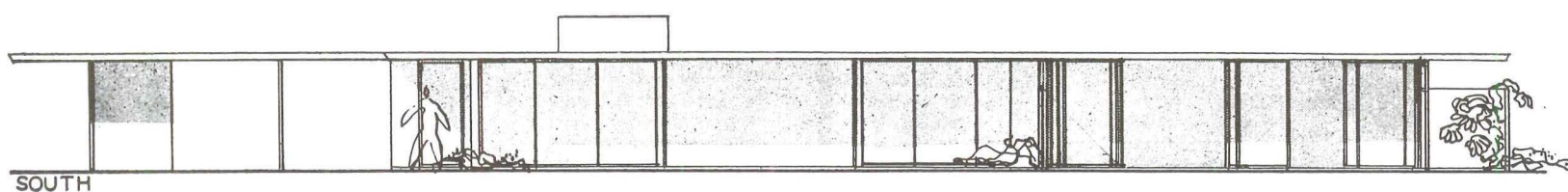
The life of the family should not be formed by the house which contains it. Rather, the needs and desires of the family should give form to the home. The life of the family thus becomes the nucleus from which the home grows, a home which is not a shell constraining as it contains, but a milieu—vital, flexible, and growing—expressing the dualism by which the family acts upon and forms its home, as the home in turn acts upon and expresses the family.

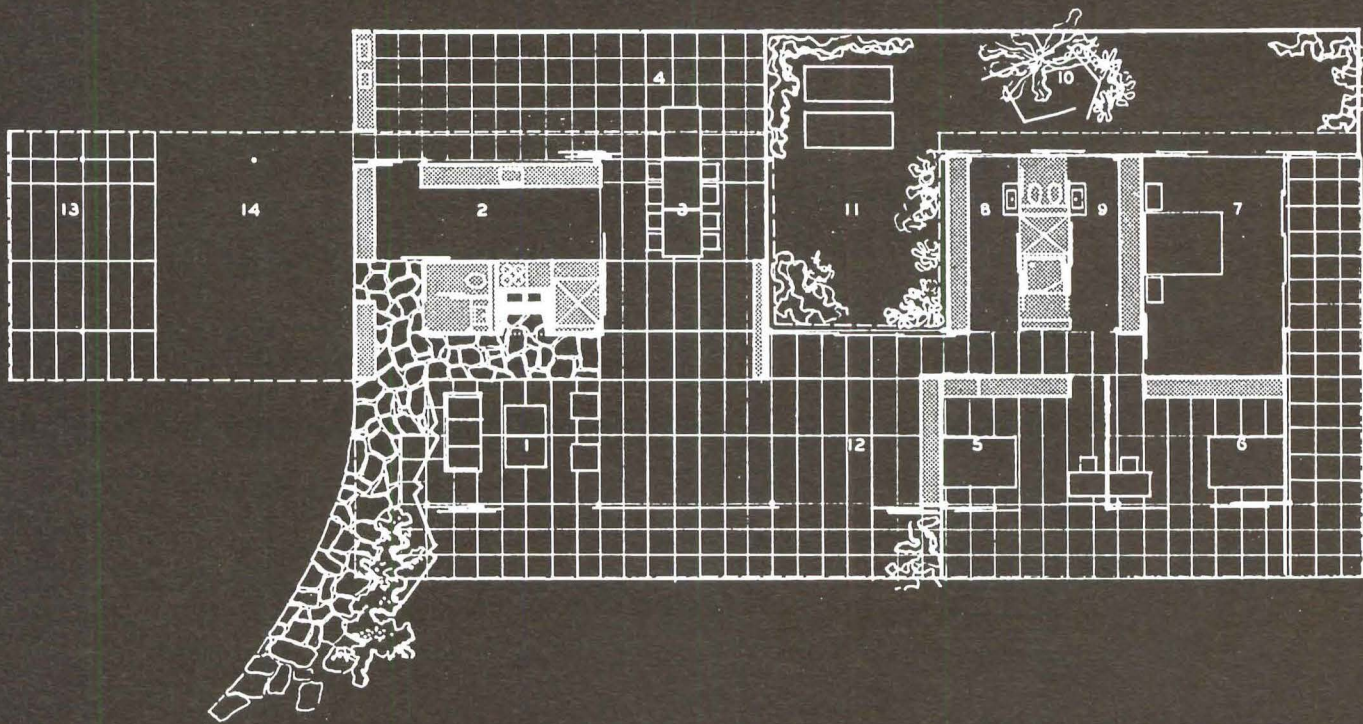
To achieve this flexibility the home is conceived as minimal cores or centers from which its organic growth is planned. This growth is not haphazard, but is designed from the start. At any stage of its growth, from the smallest to the largest variant, a complete and unified design is assured. The smallest variant demands the same quality as the largest; economy of construction is a matter of extent alone.

In this home, work is considered neither shameful nor secretive; it is considered wholesome and brought openly into the family life. Craft activities are brought out of the cellar or closet and given their proper recognition with provision of space and facilities for their pursuit. The functions of the kitchen are grouped for convenience, but not isolated from the social life of the family. Thus, the wife in the kitchen is not a menial, but may participate in social activities or may supervise the play of the children.

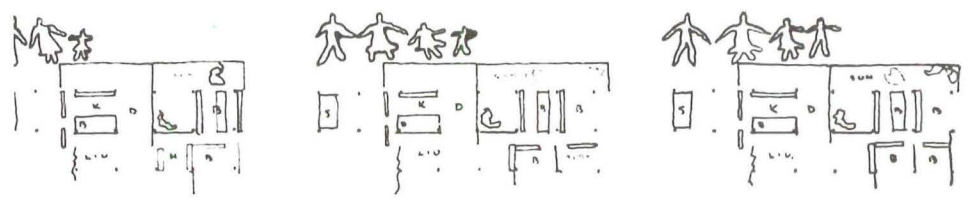
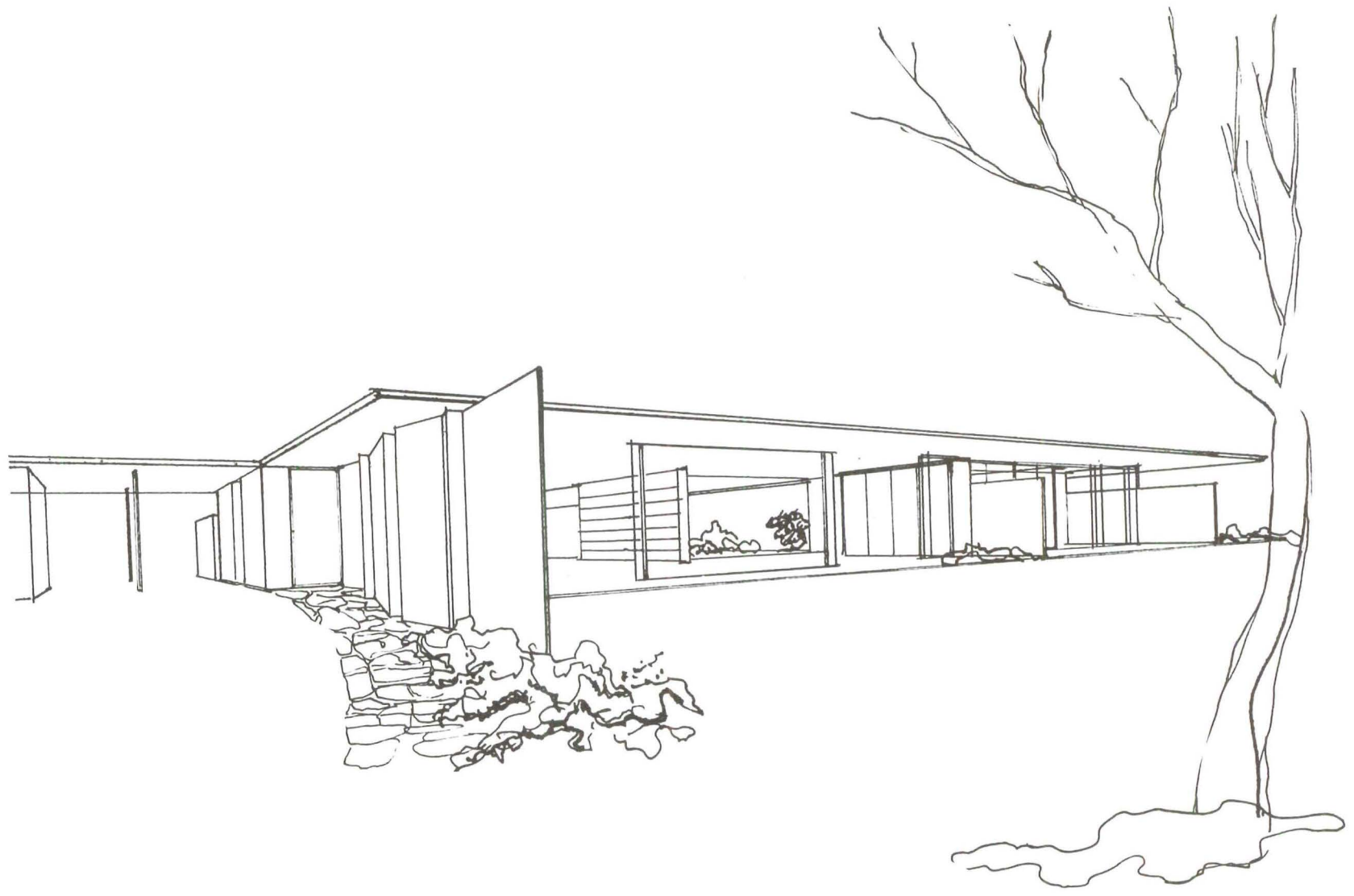
The garden is not an object of display alone. As living area, play area, recreation in itself, and even production center, it is part of the family life. It is therefore integrated with the house, which may be thrown open to become a part of it at any point.

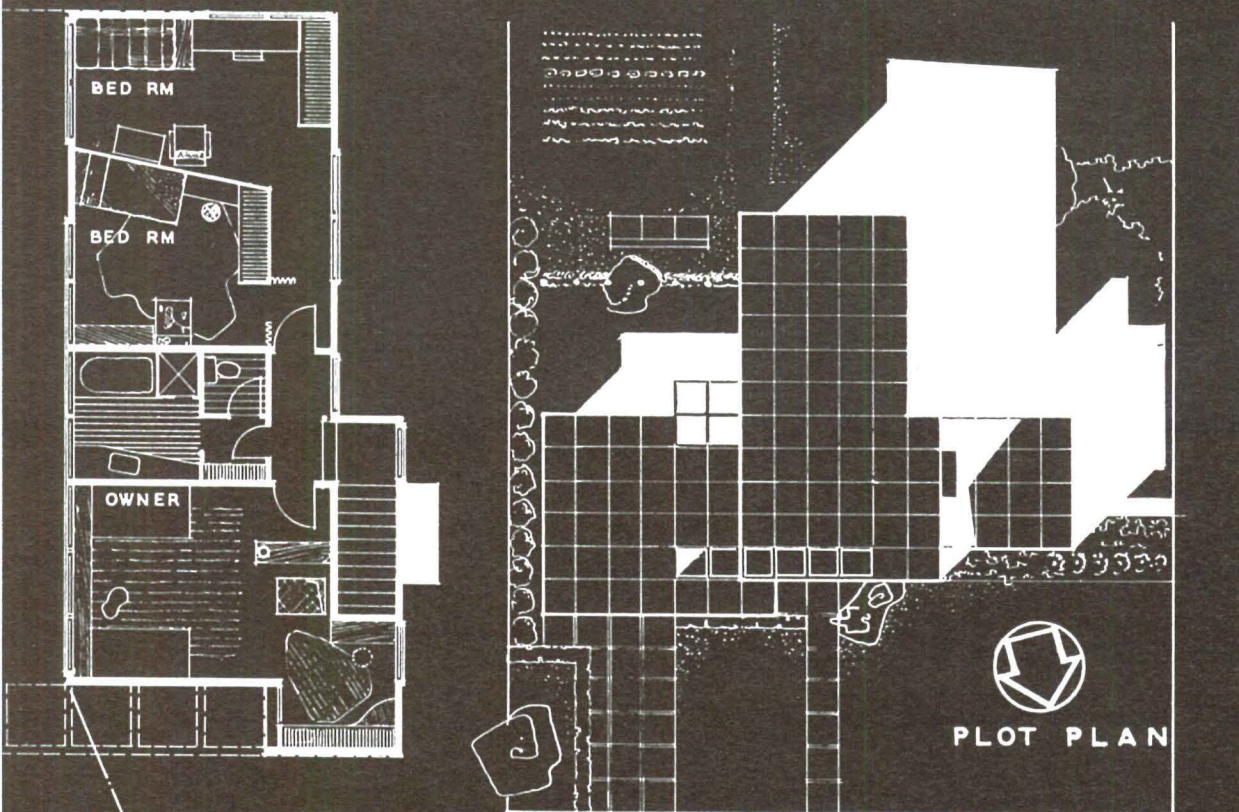
Use is made of modern materials and techniques with the emphasis always on flexibility. Prefabricated units of structure are widely used, but because prefabrication of function, although desirable for the solution of particular housing problems, usually means packaging of these functions, it is here avoided as incompatible with the desire for space, flexibility, and freedom which the returning service man and war worker released from regimentation and construction will desire above all else.



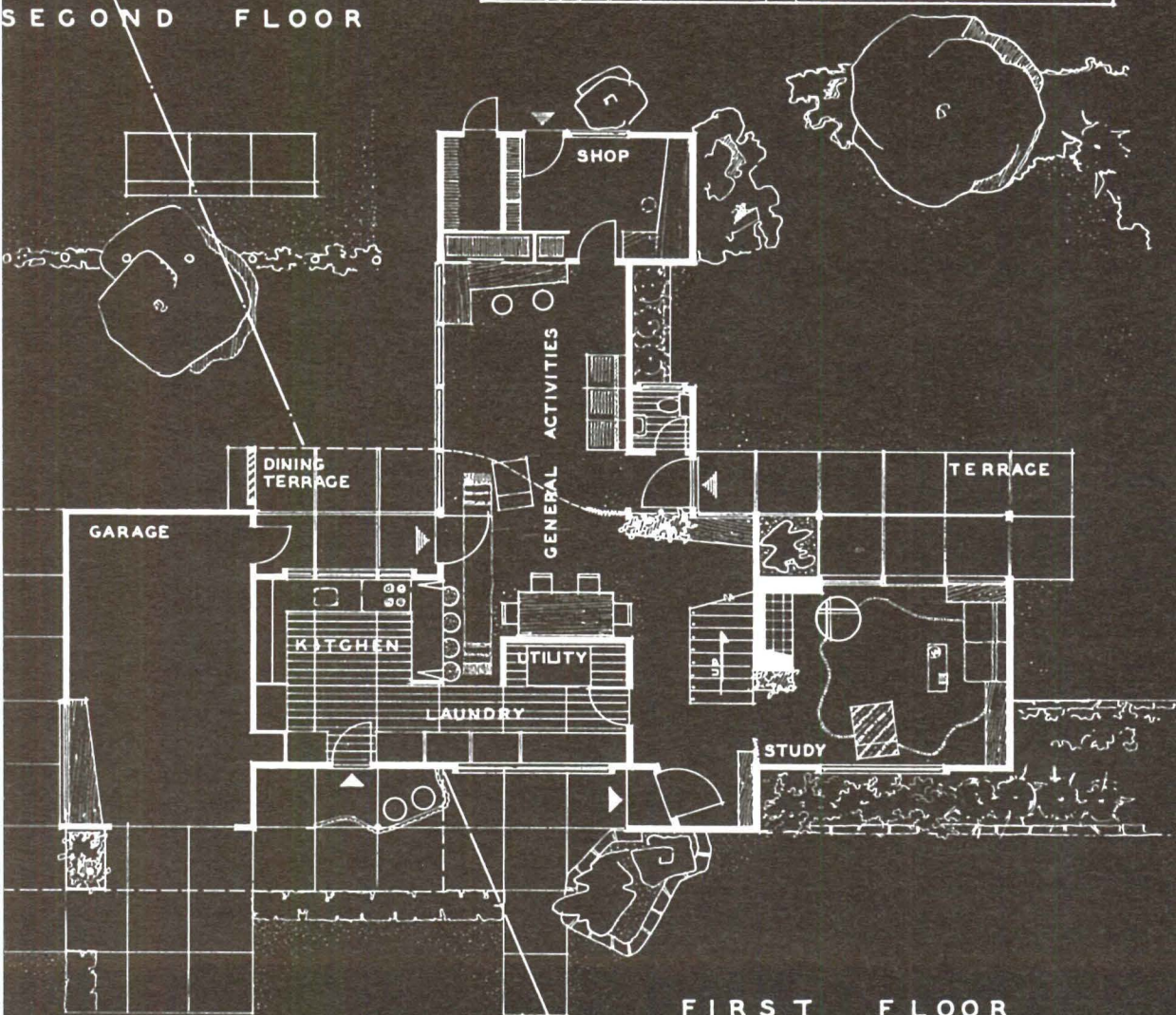


- 1 LIVING SPACE
- 2 HOUSE WORK CENTER
- 3 INDOOR DINING
- 4 OUTDOOR DINING
- 5 SON'S ROOM
- 6 DAUGHTER'S ROOM
- 7 MASTER BEDROOM
- 8 FATHER & SON'S DRESSING ROOM
- 9 MOTHER & DAUGHTER'S DRESSING ROOM
- 10 OUTDOOR SHOWER
- 11 SUN GARDEN
- 12 CRAFT & GAME AREA
- 13 WORK SHOP
- 14 CARPORT

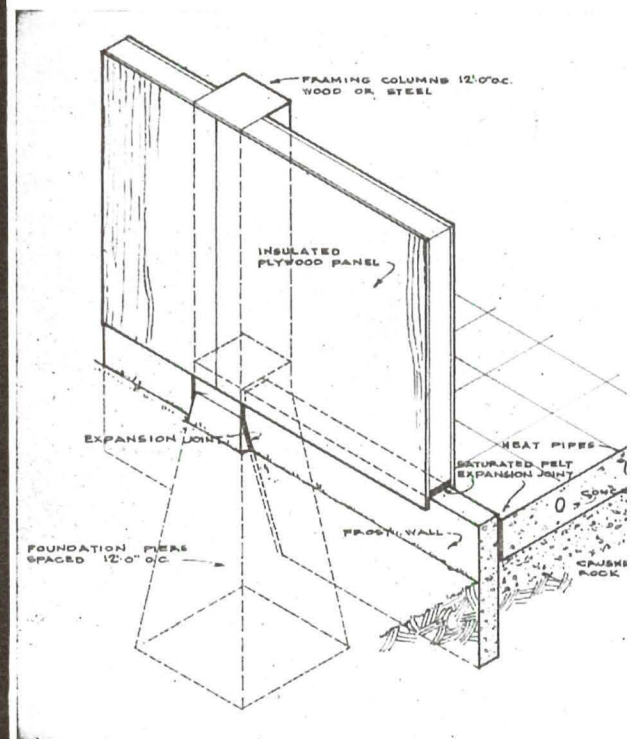




SECOND FLOOR



FIRST FLOOR



3

JOHN A. GROVE, JR.



SOUTH

• This is a small house for the Average American.

Social thinking and planning had outstripped our ability to furnish the background for the life our social system demanded. Now with techniques, some old and some developed during the past few years, we can see the accomplishment of a house which will be a complement and not a restriction to our everyday lives.

This is a house for the average American who still has a bit of the rugged individualist in him, but realizes he is a small part of a larger community to which he owes certain responsibilities. In short he believes in individual initiative within group enterprise.

His house will reflect these technical, social and economic developments. His life will perhaps be more informal, but not necessarily less dignified.

For this American we have designed a house centered about a General Activities Room. Here he will carry on easily many of the occupations of living which are so ill-fitted in his existing home. This is a room for active living, playing, working, eating and entertaining. About this room are grouped the kitchen, laundry, utility and shop rooms. Tucked away to the right of this activity space is a Study or Quiet Room for relaxation, reading, thinking.

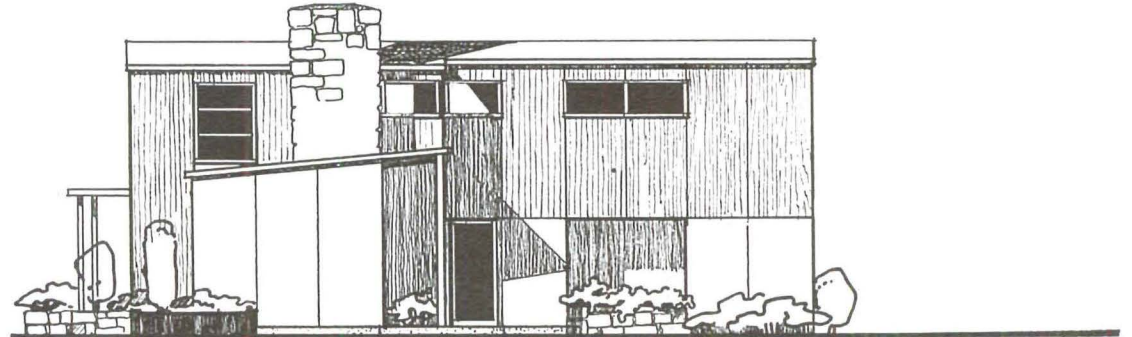
In such a home "chambers" become sleeping rooms. Aside from the owner's room and bath, the second floor is an area, approximately 20 x 16 which may be divided with movable closets and partitions to meet the demands of changing family conditions. The second floor as shown assumes a family composed of mother, father and two or three children. Under certain conditions the General Activities Room may be called into use as a sleeping room.

Yard space has been organized as part of the living scheme. General Activities and Quiet areas are provided adjacent to same use areas within the walls. In addition, garden and orchard space to the rear, together with cold frame and tool room within the house complete the background for this average American.

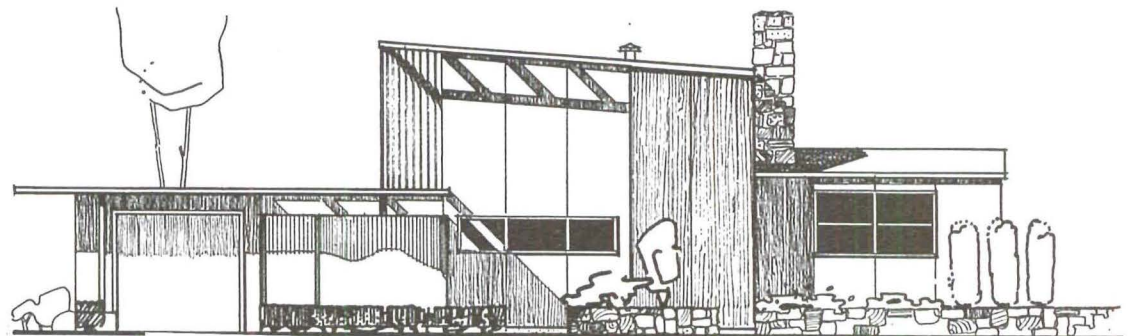
Structurally the house employs proven technique. Foundations and their expense are largely eliminated by post and lintel bay construction covered by stressed skin panels. Interior partitions thus become non-load bearing and more flexible.

To a certain degree solar heat would complement radiant heat in floor construction.

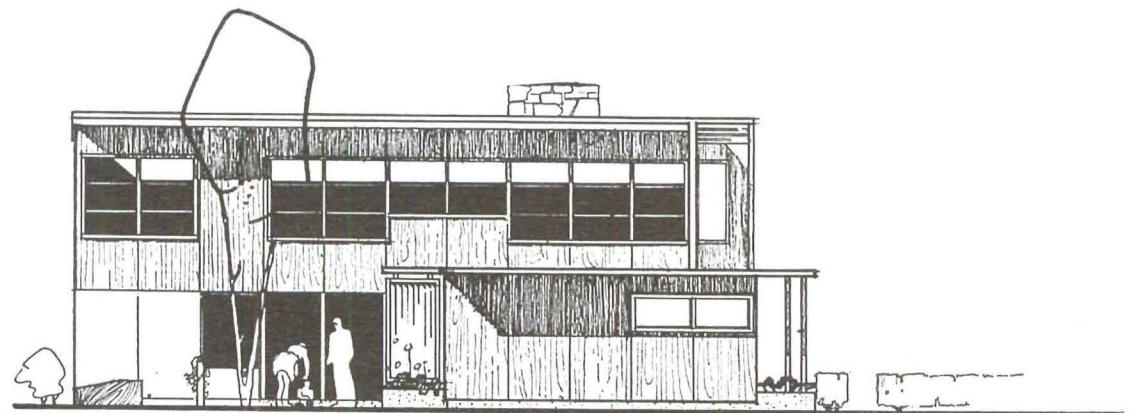
For an American who identifies himself intimately with the contemporary world.



WEST

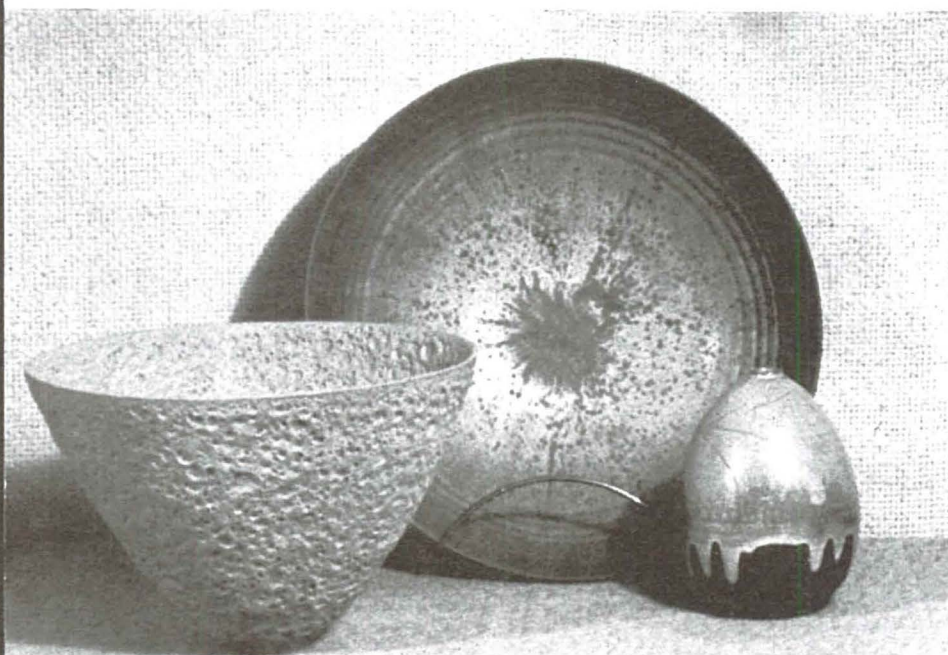


NORTH

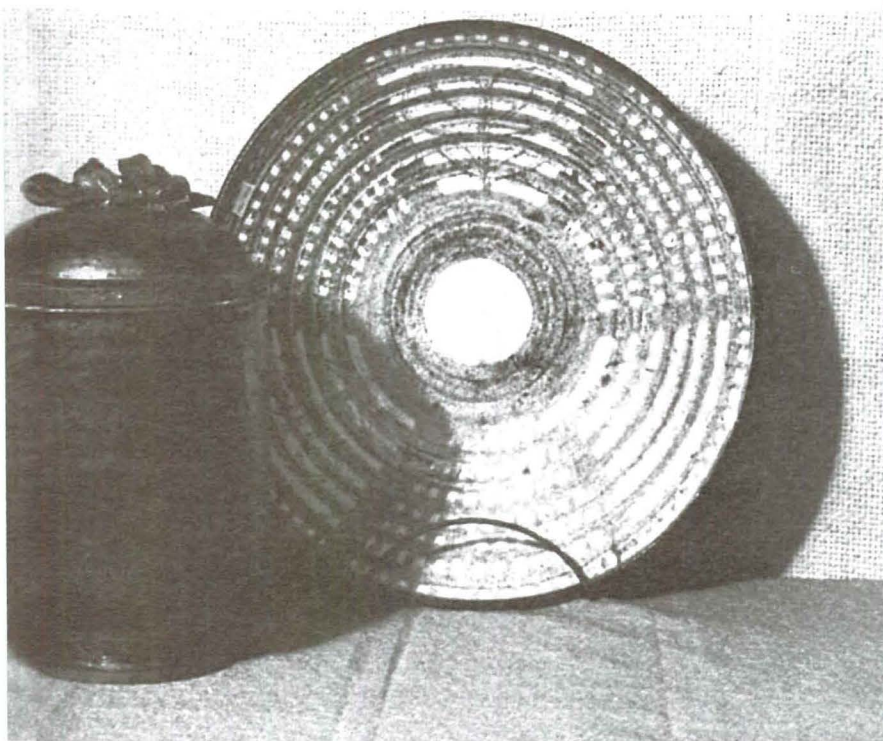


EAST

ceramics



bowl—black bands on mustard yellow
vase, 15" high, brown gloss,
white lining, wood base and cover
William Manker, Claremont, California



covered jar—stoneware, gun metal black
bowl—stoneware, white and blue glaze
Marguerite Wildenhain, Guerneville, California



bowl—blue lavastone
vase—gray reduction with melt craquella glaze
bowl—potina glaze
Otto and Gertrud Natzler, Los Angeles, California

Pottery from the recent California Ceramic Exhibit
of the Fine Arts Foundation of Scripps College.
Claremont, California.

general specifications for case study house no. 2

• An effort is being made to integrate into the Case Study House Program by the magazine Arts and Architecture the best of the new techniques, materials and equipment available after the lifting of current building restrictions. This to include that which has been developed during the war years and also that which merits being carried over from prewar products. No techniques, materials or equipment which will not be freely available to the general public after the resumption of construction will be used in these houses. Therefore the layman when he inspects the results of the Case Study Program may be sure that he can have a similar structure without the necessity of waiting for special designs that will not be readily available. Because of this the task of specifying for the "case studies" places an obligation both on the magazine Arts and Architecture and the architects themselves. The following are broad specifications for Case Study House Number Two as developed by its architect, Sumner Spaulding, F.A.I.A.; and the magazine with the assistance of the general contractor, Ray A. Myers of Myers Brothers. Immediately before this Case Study House Number Two is built, more detailed specifications will be published, listing not only complete trade names, but cost to consumer prices.

partition doors

Modernfold Doors, produced by New Castle Products, New Castle, Indiana: Accordion-type doors unfold to divide rooms; fabric-covered metal skeleton; easily cleaned; wide variety of colors available; eliminates interior swinging doors.

germicidal lamps

Rad-i-Air Conditioners, produced by the Tru-Air Ultraviolet Products Company, Los Angeles: Provides air sanitation through destruction of airborne bacteria; prevents the spread of infectious diseases; brings germ-killing powers of sunlight indoors; one 30-watt Rad-i-Air will kill 90 per cent of disease producing germs in 700 cubic feet of air in one minute.

shower cabinets

Weisway Cabinet Showers, produced by the Henry Weis Manufacturing Company, Elkhart, Indiana: Foot-grip no-slip floor surface gives assurance against slipping; scientific sound deadening treatment makes floor as quiet as tread of bare foot; leakproof; sanitary; rustproof; floor of vitreous porcelain; good design, construction, and finished appearance.

floors—interior and exterior

Corite, produced by the Corite Corporation, Los Angeles: New material combining durability and weatherability of concrete or cement with quietness and resilience of hardwood; can be used both inside and out; is light; high wear resistance applied much the same as concrete; available in varied colors and is homogeneous; impact absorption rate approximately eight times that of concrete.

doors

Roddiscraft Door Units, produced by Roddis Lumber & Veneer Company, Marshfield, Wisconsin, distributed by Western Hardwood Lumber Company, Los Angeles: A complete opening, accurately prefabricated to size, including the door, jambs, stops, and casings, put together with hardware applied; results in major economies; installed in much less time than by usual process.

furniture

Will be produced by Van Keppel-Green, Beverly Hills, California, from designs of Sumner Spaulding, Architect, who is designing the house. Furniture will be an integral part of the design of the house.

sound conditioning

Acousti-Celotex, produced by the Celotex Corporation and engineered through the Harold E. Shugart Company, Los Angeles: Will be used for ceilings; easily applied; reduces sound transmission and make for quiet atmosphere; can be painted.

locks

Schlage Unit Built Cylindrical Locks, produced by the Schlage Lock Company, San Francisco: Button stop conveniently located in center of inside knob; instant security and privacy at touch of button; visible indication of locking; key in knob convenience; keys for inside doors unnecessary; coil compression springs throughout; knobs and latchbolt cannot bind; knob catch eliminates set screws; dieformed working parts; factory assembled; no cast working parts; knobs, roses and escutcheons solid brass or bronze.

steel windows

Steel Windows, produced by Ceco Steel Products Corporation, Omaha, Chicago, and Los Angeles: Windows have extra tight all-weather seal; always fit; no sticking, warping or swelling; greater light area; last lifetime of building; bonderized—a special protective coating against rusting.

heating

Payne Zone-Conditioning Insulation, produced by the Payne Furniture Company, Beverly Hills, California: Provides winter air conditioning and cooling summer ventilation adapted to modern living; divides house according to natural grouping of rooms into zones; each zone has separate control.

lighting and wiring

Engineered by the Lamp Division, General Electric Company, Nila Park, Cleveland, Ohio: Adequate wiring and practical lighting thus emphasized; wiring will call for definite pre-figured percentage of building budget.

kitchen worktops and sinks

Kitcheneer Miracled Cabinet Tops and Sinks, produced by the Just Manufacturing Company, Chicago: Entirely custom built; stainless steel at low cost; satin finish; provides drainage without channeling or grooving; sink bowl spot welded to drain board; constant use insures everlasting brilliance; will not stain; rounded seamless construction; no crevices or hidden corners insure ideal sanitary conditions easily cleaned.

kitchen and bathroom walls

Formica, produced by The Formica Insulation Company, Cincinnati, Ohio: A non-porous material that can be cleaned by the same methods as glass; harder than marble but not absorbent; presents the appearance of brilliantly finished fine wood; protected by a colorless, plastic film; won't spot, streak, or stain.

bath fixtures

Standard, produced by the American Radiator and Standard Sanitary Corporation, Pittsburgh, Pennsylvania: Enamel over cast iron; available in colors; forward looking designs which incorporate many practical features of convenience and utility; easily arranged in small space; combine durability, dependability, and pleasing eye appeal.

termite control

Termitrol Engineering, provided by the Hollywood Termite Control Company, Los Angeles: Will furnish plans and specifications for termite control; will supervise installation of treated lumber and make necessary inspections; will furnish "Official Placque" for installation on building, with "certificate of approval."

screens

Lumite Screen Cloth, produced by the Chicopee Manufacturing Company, New York City: A new plastic insect screen cloth woven from Saran, developed from brine and petroleum; possesses the tensile strength and durability of metal but is unusually flexible; will not rust or corrode; comes in colors and never needs painting; is non-inflammable.

circuit breakers

Square D Multi-Breakers, produced by the Square D Company, Detroit and Los Angeles: Eliminates fuses completely; when short circuit or dangerous overload occurs circuit is cut off automatically; simple movement of shock-proof lever restores current; no delays and nothing to replace.

glass

Thermopane, produced by the Libbey-Owens-Ford Glass Company, Toledo, Ohio: Windowpane which insulates because a layer of dehydrated air is hermetically sealed between two panes of glass; fits into modified sash like a single pane or regular glass; chosen because it cuts down heat loss in large area of glass; modern practical way to provide benefits of bigger windows.

paint—interiors

Treasure Tones, produced by Bishop Conklin Company, Los Angeles: Pre-harmonized decorative colors in new ready-to-use paint finishes; offer wide range of colors, ease of application, durability and economy.

paint—exteriors

Caladium, produced by Bishop Conklin Company, Los Angeles: Decorative coating with extreme durability; covers every surface, including asphalt (without bleed-through); reduces inside temperature because of remarkable sun-heat deflection properties.

cabinet hinges

Soss Invisible Hinges, produced by the Soss Manufacturing Company, Detroit, Michigan: Permits flush, streamlined surfaces; provides greater opportunities for unusual designs; eliminates broken surfaces; avoids rapped knuckles.

water heater

SMITHway Permaglas Automatic Gas Storage Water Heater, produced by the A. O. Smith Corporation, Milwaukee and Los Angeles: Permaglas lined with special SMITHway glass; unchanging and unaffected by time; permanently fused to heavy gage steel and elastic enough to bend with steel; fiberglass insulation, extra heavy to prevent loss of heat; "hidaway" controls add to beauty and prevent damage; pyramid base, provided with adjustable jacks to level heater and to take weight off pipe connections; 40-gallon capacity, 30,000 B. T. U. input, 35-gallon per hour recovery, 67-3/8 inches high, 24-3/8 inches in diameter.

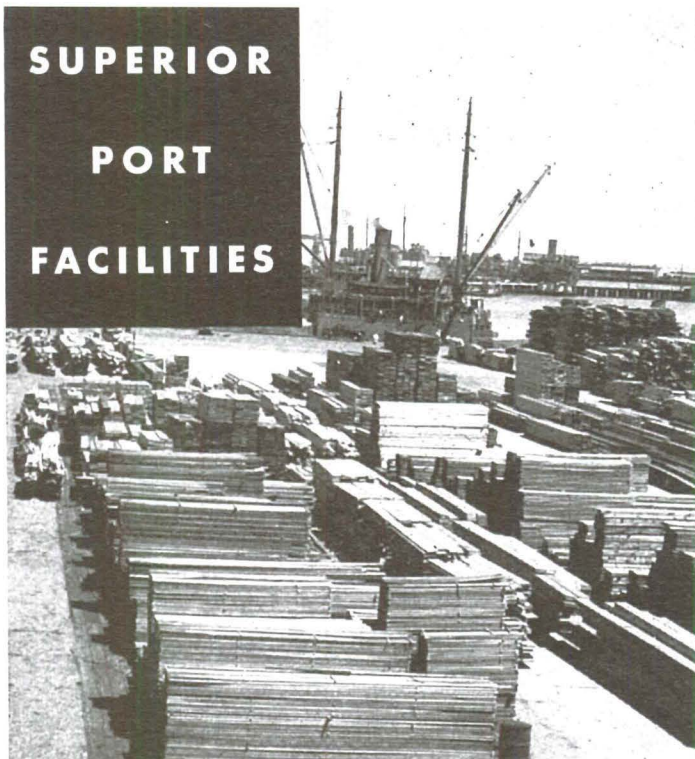
treated lumber

Wolmanizing Process, developed by the American Lumber & Treating Company, Chicago: All wood members coming in contact with concrete or masonry will be Wolmanized by the volume pressure process to retain not less than .35 pounds per cubic foot of dry salt chemical; this is required by law as protection against rot and termites.

fireplace units

Bennett Fresh Air Fireplace Units, produced by the Bennett Fireplace Company, Norwich, New York: Draw fresh air from outside directly into rear of fireplace, thus avoiding dissipation of oxygen within the room; equipped with scientific engineered dampers, preventing smoke regurgitation; cost approximately the same as for recirculating types; reduces fuel consumption.

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fireplace screens

Bennett Flexscreen Spark Curtains, produced by the Bennett Fireplace Company, Norwich, New York: Unipull one-hand control; no gap between suspension pole and metal fabric; curtains held snugly against side walls; provides safe overlap of curtains in center; provides simple fabric particularly adaptable to modern treatment; generous extra fabric provided for graceful draping and overlapping.

"all gas" features

Case Study House Number Two will be "all gas"—that is, all equipment will be gas, for cooking, refrigeration, water heating and space heating. Such equipment, particularly adaptable to the West Coast, was chosen on a performance basis.

rug cushions

Circle Tread Ozite Rug Cushion, produced by the Clinton Carpet Company, Chicago: Provides soft, springy quality under rugs; keeps rugs fresh; only nationally advertised rug cushion and has been outstanding leader in the field for 20 years.

flashing and gutters

Revere Leadtex, produced by Revere Copper & Brass Incorporated, New York City: Lead coated copper; has high resistance to corrosion from air, water and acid solutions; will not rust, which eliminates upkeep and offsets slightly higher initial cost of rustable metals; resistance to corrosion makes thinner sheets, thus making application lighter and relieving load on structural supporting members.

drapes

All drapes will be made and all draping hardware will be engineered and installed by the Modern House, Los Angeles. With wide fenestration proper handling of drapes becomes a major problem. The Modern House has had extensive experience in draping modern houses.

kitchen cabinets

St. Charles Steel Kitchens, produced by the St. Charles Manufacturing Company, St. Charles, Illinois: Made of high quality furniture steel; full faced doors with stiles and rails concealed; shelves electrically welded in place; adjustable shelves; easy to clean; no warping; custom made to comply with modern design.

weather strips

Chamberlin Weather Strips, produced by the Chamberlin Company of America, Detroit: Oldest and best known weather strips; company assumes full responsibility for the satisfaction of every job because work is expertly installed under close factory-branch supervision by factory-trained mechanics.

pipng system—plumbing and heating

Streamline Copper Pipe and Streamline Fittings, produced by Mueller Brass Company, Port Huron, Michigan: Assures maximum resistance to rust, clogging and vibration; affords permanently reliable conducting system insuring efficient service from fixtures and radiating units.

clothes dryer

Hamilton Automatic Clothes Dryer, produced by the Hamilton Manufacturing Company, Two Rivers, Wisconsin: Steel construction, well insulated; electric drive, quiet; requires no lubrication; equipped with automatic thermostatic heat control; damp-dry 15 to 25 minutes per washer load; bone-dry 20 to 28 minutes per washer load; white enamel finish; holds maximum washer load of 9 pounds of dry clothes; operating cost approximately 9 cents per hour.

water softener

Permutit Water Softener, produced by the Permutit Company, New York: Consumer's Research verifies average family savings in longer clothing wear, food savings, and lowered plumbing maintenance of \$117 yearly through use of soft water; softener extracts substances in water which cause soap to curd and cling.

ART

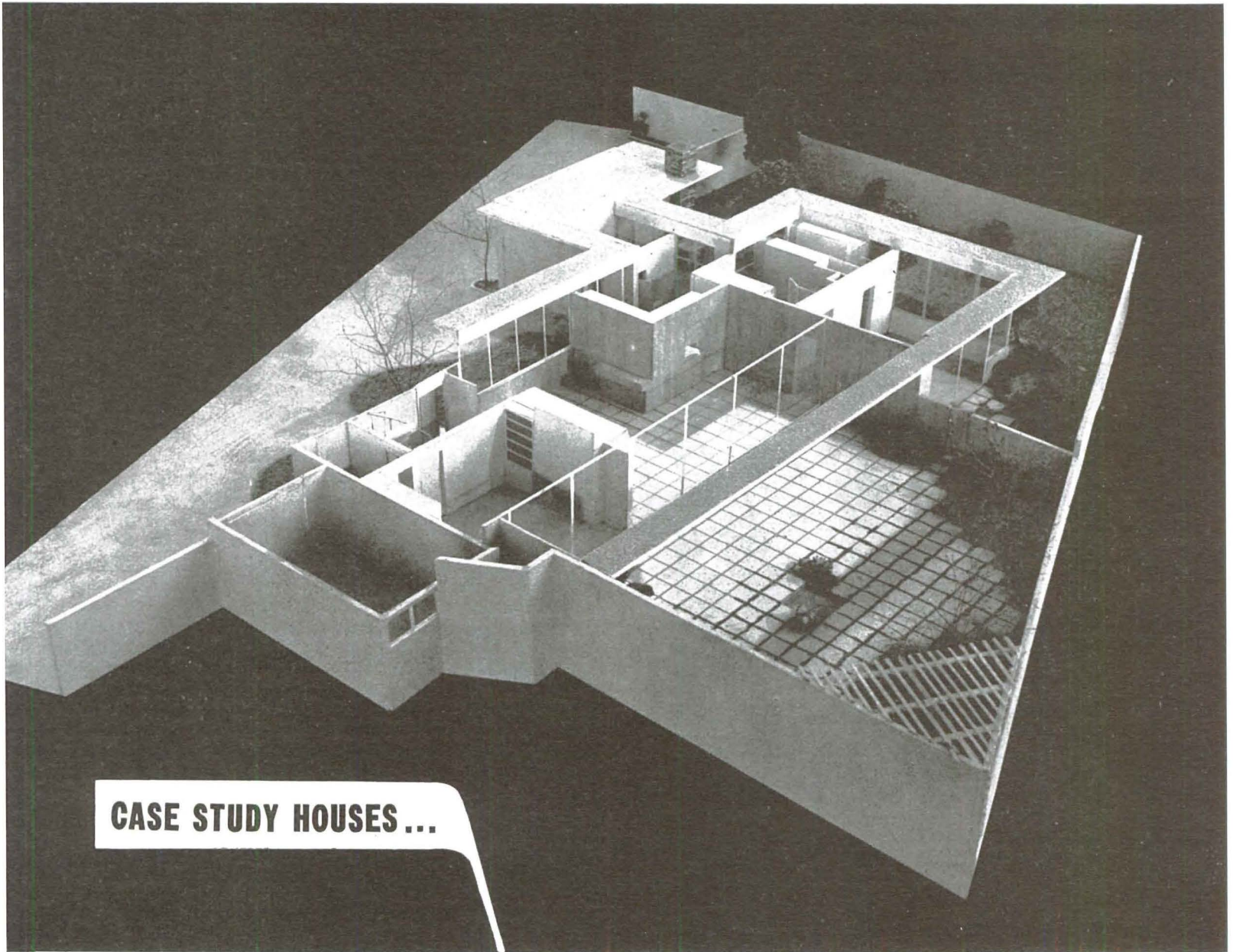
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corrosiveness, reflective of the destructive forces so predominant today, there is also the feeling that the understanding which has evolved these forms contains the germ of a constructive purposefulness—perhaps later to be found in the "translations" into stone.
—GRACE CLEMENTS.

SAN FRANCISCO

Just how does an art critic go about being an art critic? Well, this won't tell you very much but here are a few ideas about what should happen. Given that, as a basis, an art critic should have a reasonable acquaintance with his subject his first objective should be impartiality. That is to say, a work of art should be judged within the limitations of the artist's approach—if it is a realistic work is it good or bad as realism; if abstract then as an abstract? Second, the art critic should be able to detect the difference between what is true and what is false in art, what has meaning and what has not. Just how this is done is something of a mystery even to the

continued on page 42



CASE STUDY HOUSES...

AND SCHUMACHER LAMINATED ROOF PLANK



SCHUMACHER

WALLBOARD CORPORATION

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Today, the magazine Arts & Architecture is making an effort to bring its conception of the modern home into post war housing through its Case Study Houses. Its work parallels the efforts of Schumacher Wallboard Corporation to express the same functional need in building materials. For instance, Schumite Laminated Plank as a base for built-up roofs makes good common sense because it provides a smooth, even surface, resists expansion and contraction, eliminates buckling, wrinkles and blisters, eliminates need for dry sheet and nailing. It will add years to the life of composition roofings. And it is just one of the many Schumite products which is available for post war houses.

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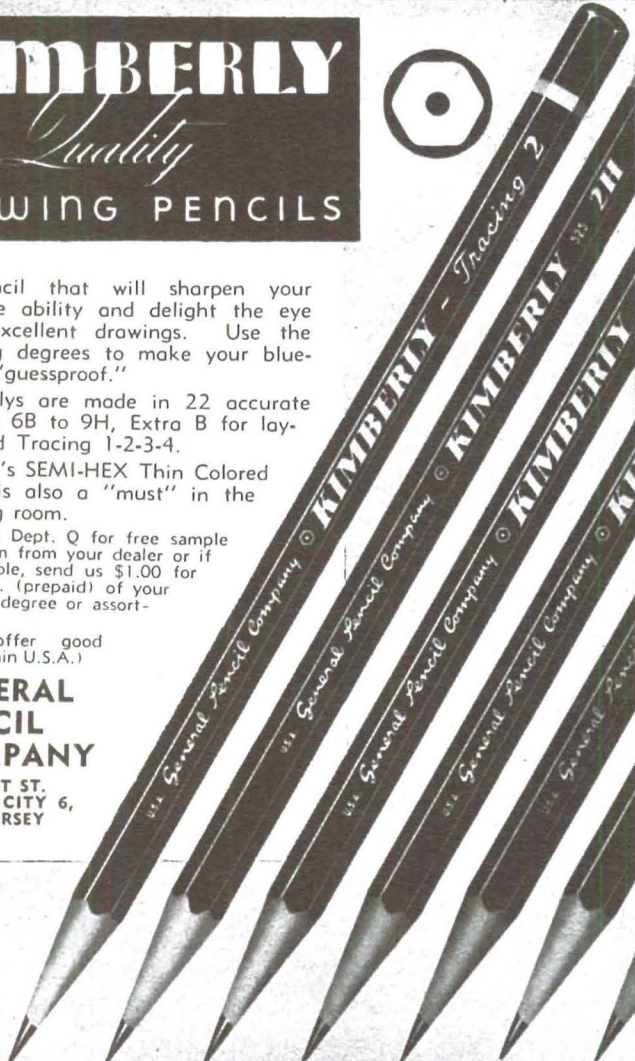
Kimberlys are made in 22 accurate degrees 6B to 9H, Extra B for layout and Tracing 1-2-3-4.

General's SEMI-HEX Thin Colored pencil is also a "must" in the drafting room.

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ART

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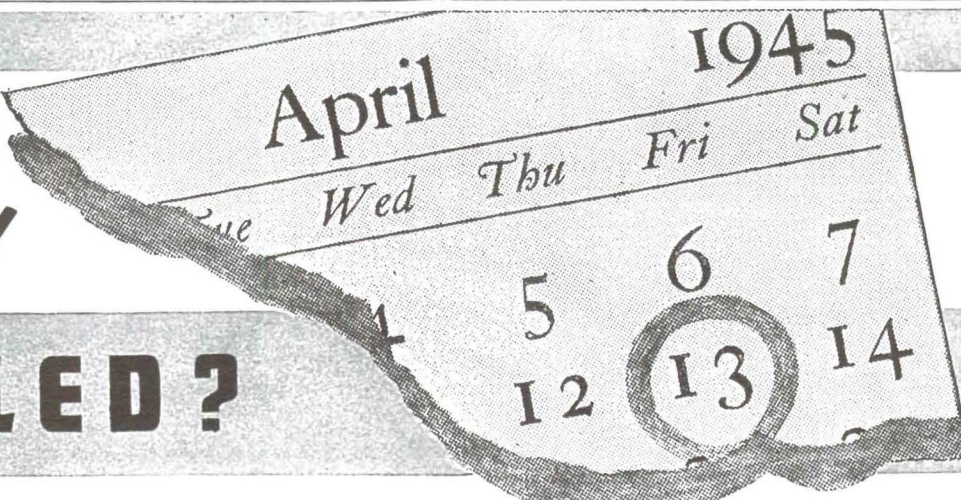
critic himself, though probably it is the result of study, observation and taste. It is something like a sixth sense and the pronouncement of the critic that something is good or bad, on the say-so of this sixth sense is likely to induce a state of apoplexy in the layman who "knows what he likes" (we leave the offended artist out of this—the picture is too horrendous). Naturally, a critic can be wrong and if he is honest he will admit this. But he should not be so easily fooled in the matter of technical ability vs. aesthetic content as is the layman. Third, the mind of the art critic should have something of the research scientist's attitude—he should seek and examine in a dispassionate way all that is new in art and be willing to go along with experiments and movements if they have promise—no matter how shocking or extreme at first appearance. Now these tenets make of the practicing art critic a pretty cold and calculating fellow, so to his abilities, as a fourth item, we must add a lively emotional sensitivity to aesthetic stimulation. These, then in the main, are the four faculties an ideal art critic should possess . . . aside from the ability to talk or write about what he observes. What he should not have is any sentimentality in his makeup, no weakness for prettiness or mere story telling. There we have our art critic and the basis of what should go on in his mind—but since he must be a human being he is naturally a personality. As such he has preferences. He prefers red to blue or perhaps yellow to either. He prefers certain schools and certain artists above others. And he can't tell you why and why should he? If he is well balanced he won't let his judgment be distorted by his preferences. On that premise he is entitled to his preferences.

This discussion is a preface to some remarks, not about a San Francisco show but about a show which originated and recently opened at the Cincinnati Art Museum. The show is rather unusual in that all the pictures are, as the title indicates "The Critics' Choice". Four Bay Area critics, including this one, joined with fifty three other critics throughout the country in picking entries for the show. The critics participating are connected with regularly published magazines and newspapers and they forwarded their

continued on page 45

*Friday
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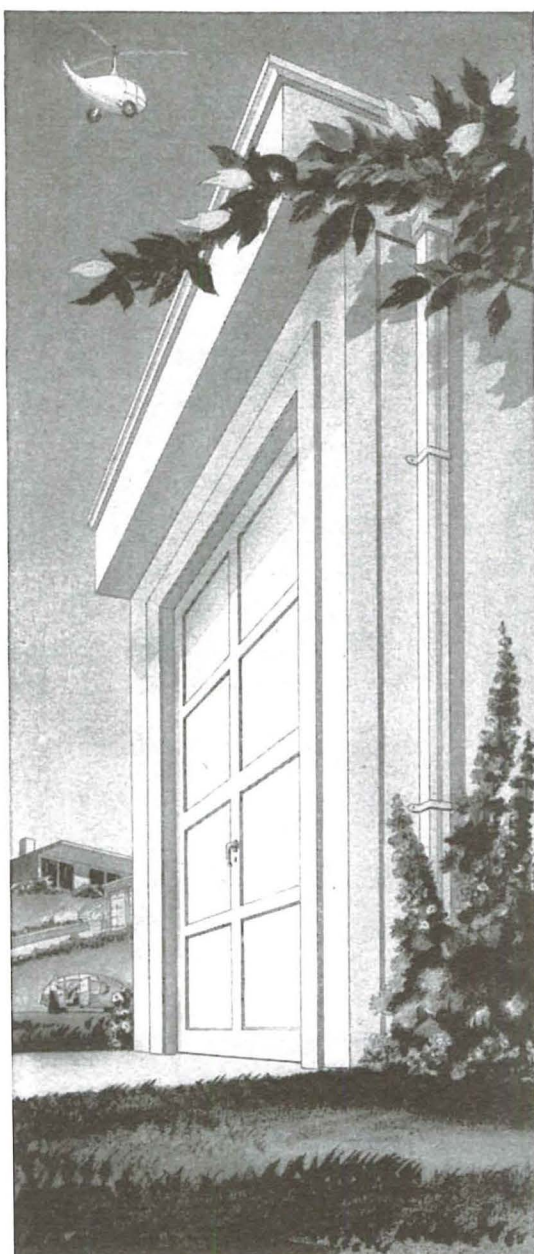


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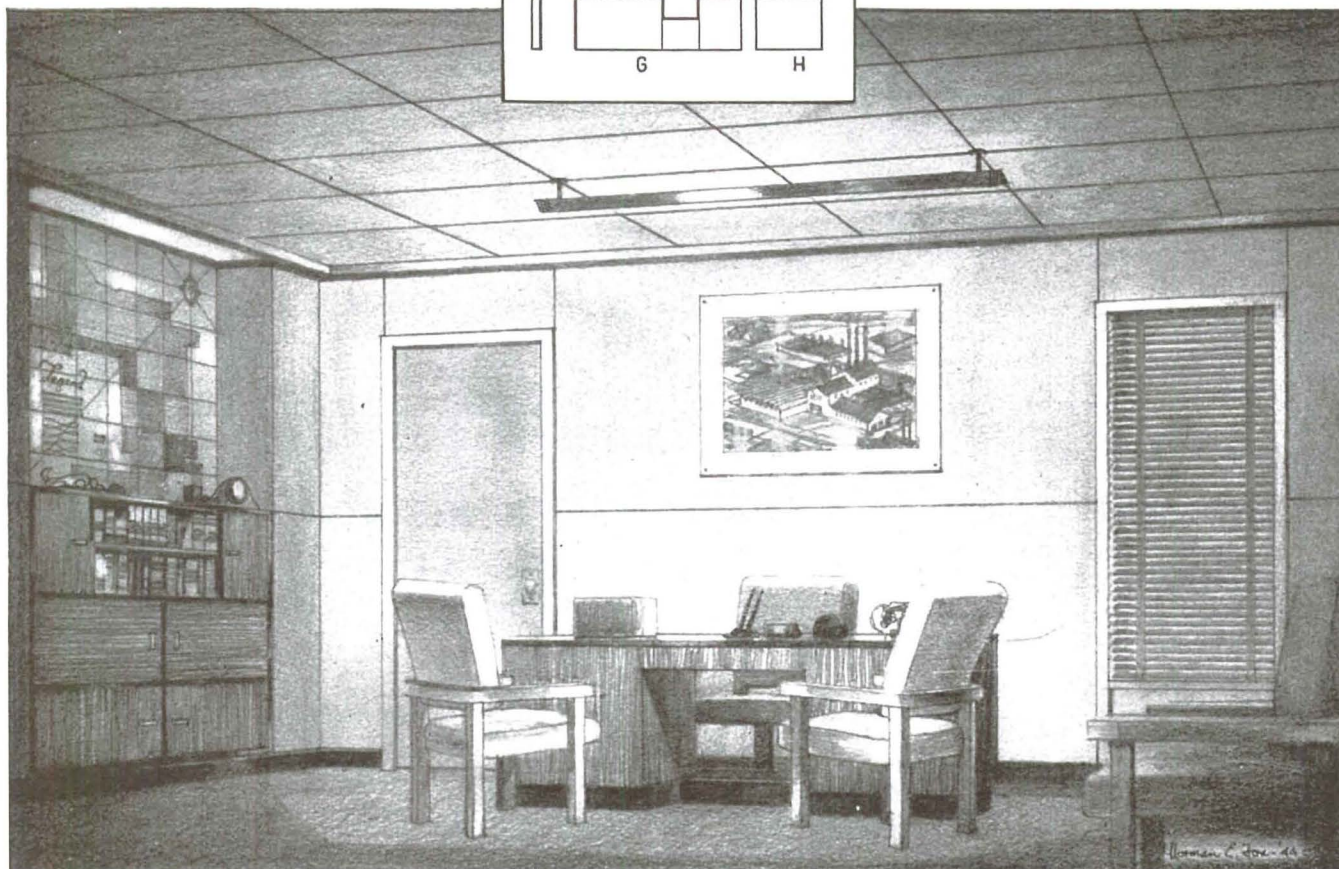
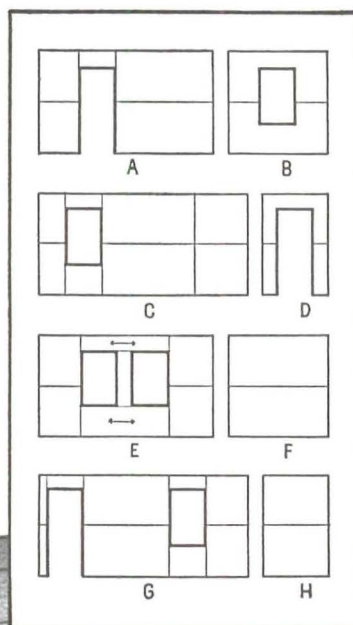
sheath with $\frac{1}{8}$ " or $\frac{3}{8}$ " Plyscord placed horizontally and apply the finish panels (Plypanel or Plywall) as desired. For technical data on these various grades, see Sweet's File for Architects.

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ART

continued from page 42

entries with a good deal of spirit as well as honesty and some humor. One Texas critic wrote: "Enclosed you will find my choices . . . Although my immediate destiny may prove to be death by a loaded palette knife, it is a risk I have enjoyed taking." Another one says: "My opinion of critics is not overly high; when not heirs of varnished ignorance most of them are addicts of sycophancy and mental laziness. But even so, they rarely outdo the aesthetic astigmatism achieved by artists in judging the works of their fellows." Another suggests: ". . . keep the Cincinnati art critics out of it so they will be free to give us hell if they don't like what we send in." The San Francisco critics' choices were liberal and contemporary in spirit. One of the few duplicate choices of an artist occurred when works by Charles Howard were submitted by this writer and by Alfred Frankenstein of the San Francisco Chronicle. Other choices by the San Francisco critics were works by George Post, Antonio Sotomayor, Dong Kingman and Irma Engel. H. L. Dungan of the Oakland Tribune entered the works of Maurice Logan and Peter Bloss. The Director of the Cincinnati Museum says of the show: "On the whole there is more evidence of conservative work than I had expected. The general tendency, however, seems to be for the artists to paint ideas and emotions rather than objects." If this show proves anything it is, doubtless, that art critics differ as much in their personal preferences for art as might any other informed group. It would be interesting to see what non-participating critics might have to say about the show—for a good critic would just as soon, perhaps rather, pinion a confrere with his pen as a poor, defenseless artist.

To come back to San Francisco—the War Art Show at the de Young Museum presents a considerable collection of drawings, water-colors and oils of Americans at war in various parts of the world. Many capable artists, some of them well known and some not, have done a very fine job of recording the scenes identical to conflict. But it is impossible to escape the feeling, not in all but in many of the works, that the incident pictured are sort of tacked on to the picture. Artists who have been used to considering pictures as problems in pure art find themselves confronted with the problem of illustrating the war. Landscape artists, for instance, paint their pictures in their usual manner and then stick in a line of plodding soldiers, or planes moving swiftly across the sky with little ack-ack puffs blossoming behind them, or bombs raising great water spouts out of the sea. Often the wish comes that those extraneous elements be absent so that the beauty of the landscaping might be enjoyed for itself. True, it is one way to see war—as a cancerous growth much better removed from the landscape. On the other hand, as has been observed here before, the art possibilities of the war have only been realized to a minor degree by our artists in action. The British have done far better—just as an example to prove that it has been done.—SQUIRE KNOWLES.

BOOKS

continued from page 15

topography, buildings, and its free spaces—to attain pleasing proportion, contrast, and perspective. The author is justified in his regrets that "city building came to be a conglomeration of quantity without quality, a lucrative business enterprise instead of a creative art." His conclusion that the rational and the artistic must be combined for proper planning is well founded.

The volume is sound in content, brief and well organized. The style is clear and readable. The manner of expression is simple and will not puzzle those unfamiliar with the vocabulary of planning. The marginal headings increase the usefulness of the book and deserve special commendation for their arrangement.

The illustrations, photographs, sketches—generous in size and number—are well reproduced. A minor error in the legend for figure 98 slipped past the editors: prints and photographs are labeled "New York's Broadway," but show the Sub-Treasury on the corner of Broad and Wall Streets. A striking jacket design is obtained by imposing in red a reconstructed plan of the Stone Age settlement at Glastonbury on a proposed replanning study of Chicago in black and white.

The author is Professor of City Planning of the School of Architecture at the Illinois Institute of Technology. He states in an end note that he began to write this book after teaching city planning for a number of years at the Bauhaus in Dessau. Parts of it have been used by him in addresses and other parts have been published in

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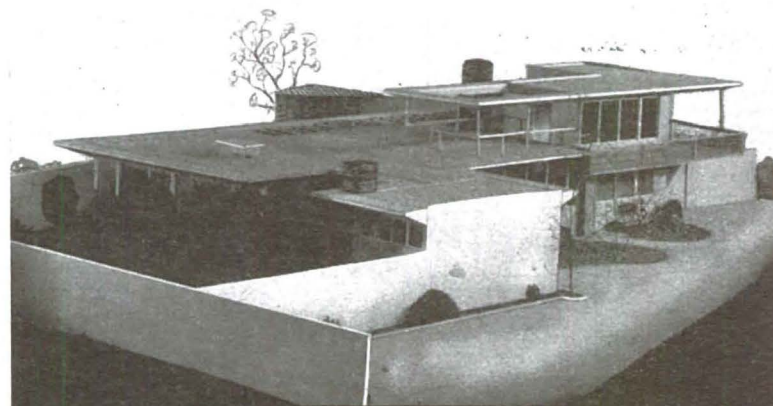
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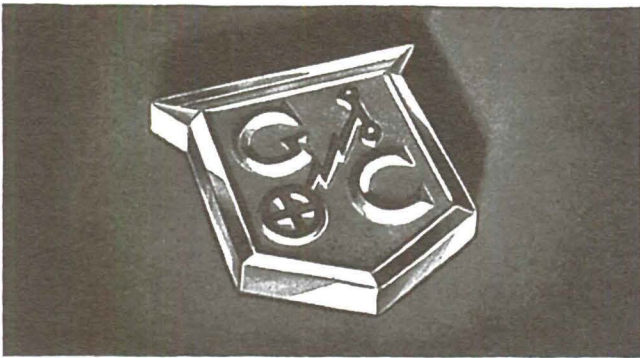


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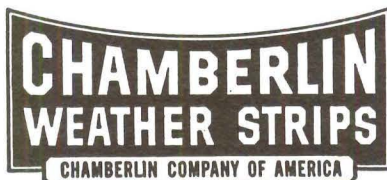
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BOOKS

continued from page 45

periodicals. The matter of the book has been polished to a high finish.

The author's detailed treatment of the subject of insolation, or the penetration of sunlight into rooms in various orientations, and his careful studies toward abatement of the smoke and fume nuisance in cities have outstanding worth and should receive special attention. The net result of the book is a group of planning principles of value to all who should be interested in city planning, all who live in cities.—LAWRENCE E. MAWN, A.I.A.

MUSIC

continued from page 16

used, outgrew and discarded in adolescence. It is neither German nor Italian but an imitation antique lattice, to carry the tropical vines of the composer's decoration. This misunderstanding, usual in later toccata imitations, has little in common with the subtle displacements within patterned arabesques that is the art of Alessandro Scarlatti's intricate toccatas. It avoids the powerful melodic additions of the German toccata from Froberger to Bach. The theme of the fugue, which extends brilliantly, is also primitive, a clumsy and almost unmelodic addition of like-patterned intervals. One feels, as with Hindemith, that the theme has been made for the fugue and is not, as in true fugue writing, the cause of the development.

The growth of the composer's technique between 1917 and 1939, and notably between 1922 and 1925, is evident. The latter music is more compact, reasonably well integrated, and as a vehicle of ornament gorgeous beyond description. There remains the same disparity between external effectiveness and internal significance which was more obvious in the earlier compositions. Villa-Lobos has nothing to say; but there is a place for decorative art in music. His structure is a patchwork; but for the sake of the decoration one may reasonably well accept internal weakness. One might question whether such music could be successful, if it were more solid. Here, on the surface at least, is the tonal resplendence of a tropic empire, the screaming cries of the innumerable birds, the dense vegetation and massed confusion, the immense river surfaces, the primitive obscurity of the natives.

But there is a loss, that is perhaps more serious. Among the accumulated fragments of the earlier compositions were many passages of what appeared to be a deliberately non-European music, born in Brazil out of the language of its native instruments. For all the greater quality and effectiveness of the later compositions these no longer contain or even hint at this fresh musical language. Musical exoticism, no matter how pleasing when draped upon the European skeleton, cannot make up for losing the promise of these genuinely original fragments. It is unfortunate that Villa-Lobos, while maturing as a technician, has given up or lost the most useful and prophetic portion of his original gift.—PETER YATES.

RUSSIA FIGHTS WITH FILM

continued from page 23

film visitors to Hollywood: Leonid Antanov, Serge Irski, Mikhail Kalatozov, Nicholas Napoli, representing Amkino. Their visits had two chief purposes: first to buy American films for Russian distribution; and second to buy American film producing and projection equipment for Russian theaters and mobile field units for the Soviet Army and for workers.

continued on page 48

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RUSSIA FIGHTS WITH FILM

continued from page 46

"We are conducting negotiations," Kalatozov said during his trip last year, "upon an agreement which envisages the broadening of mutual cinematographic services—wider distribution of American films in the Soviet Union, and of Soviet pictures in the United States."

Kalatozov also pointed out that it was the hope of the Russian film industry to arrange for the interchange of directors and technicians on both Russian and American pictures. There was no need, he pointed out, to fear propaganda. "I think," he said, "all objective people will agree with me that we do not need to propagandize our people—the people who have proved to be so united, so monolithic in their views and their convictions, who now are striking mortal blows against the greatest evil—Fascism. If we want you to see our pictures it is only for one reason—so that you may learn who the Soviet people are."

Nor has the Soviet Union any reason to be concerned with the American pictures they show inside Russia. Several years ago a Film Festival was held in Moscow in which tribute was paid by Soviet film industry leaders to American picture-makers. Bolshkov, Chairman of the Committee on Cinematography of the Council of the People's Commissars of the USSR paid direct tribute to Hollywood's influence on Russian films, and singled out John Ford, Charlie Chaplin, Walt Disney, and Frank Capra for honors.

Eisenstein at this important meeting spoke of the American film industry as "one huge epic poem, no smaller in significance than the Odyssey or the Iliad, an art that is of the people, by the people, and for the people."

"There is" (Eisenstein continued) "warm lyricism, the love for family, the ideas of the people who know their power and strength and aren't afraid to laugh at their weaknesses."

"Here we see the anger and despair of those who have to struggle for their existence; here is the joy of life of the young and healthy, of the gay children of the skyscrapers. We have the fantasy of fairyland side by side with the realism and the sweeping comedy of the Marx Brothers. Sometimes this epic of America goes back to the past, and then it becomes the poetry of the covered wagon and later the story of the two boys who grew up in 'Old Chicago.'"

"The history of the American people is linked with Abraham Lincoln," Eisenstein continued, "and this is reflected in the film about the youth of Lincoln. Henry Fonda makes Lincoln human, democratic, irresistible. In the great, gaunt figure, we see, best of the democratic ideas of the American people, that people which has now been driven to join in the just fight against fascism."

"We love and value our friends in America," Eisenstein said, "their talent, their ability to produce. Now when they have become our comrades-in-arms, it is especially great joy to greet them in the name of our peoples."

"Through the smoke and fire of this war, we can see the bright gleam of the future, and this gleam is the friendship between our country, the USA and England."

Russian film makers have become increasingly aware of the need for entertainment in their films. They have had twenty-two years in which to make pictures that teach and inform. In this summer conference of 1942 new trends in Russian film production were indicated and promised. As one English journal summed up the program: "For many years the Russian cinema has had to teach, and it is reasonable to suppose that the new generation accepts most of those teachings as part of their lives, and now demand films which will entertain in a more direct way."

Motion pictures will be all-important in the post-war world. Hollywood film makers have seen with their own eyes the important results achieved through training and indoctrination films made with industry help for all branches of the Service. And Hollywood feels that if it can make films for war, it can also make them for peace. Part of that policy will be closer relations between American and Russian studios.

And the hope for this postwar planning is best expressed by Pudovkin when he said, "the cinematographic art has a much more powerful effect on the people than any other. Accordingly, I was considering it during the war and immediately after it, as being particularly great. I think we need strong and bold films that will lead the people of the United Nations towards three principal lines: the first is—to bring to speedy annihilation the fascist brigand army by the concerted efforts of the nations. Justice demands that. The second is—the utter disqualification of the present fascist theories, for that will help to rid the world of slavery and make for liberty. The third is—show all that was best and more virile in the past, all that is best and most virile in the present. That will serve

to prevent a recrudescence of the despicable fascist propaganda and make for lasting peace and cultural progress. Liberty, justice and culture—these are the three ideals which the Powers are called upon to serve."

THE MURAL IN TERMS OF ARCHITECTURE

continued from page 24

general rule his ego is better satisfied with the therapeutic autobiographical expressions. The neurotic *persona* "works" only as a part of his role, he carries out the motions as part of an elaborate pattern of adaptation painfully and often skillfully arrived at. The work is a means . . . of attracting attention, fame, money, glamorizing the personality (or false personality) etc. It is never performed for its own sake. Sometimes the fake is very, very good, but it's never the real idea. How could it be when the basis is lacking? Illustrations of any sort belong somewhere else than on walls! There's only one sort of contemporary painting which is appropriate for mural decoration. That is architectural painting. A serious attempt will be made to define this sort of painting shortly, but first it might be well for purposes of clarity to eliminate some of the other contemporary sorts before doing so.

Surrealism is non-constructive illustration which has no architectural affiliations. Its tendency is in fact architecturally negative, for this literary technique expressed graphically tends to destroy the barriers between conscious reality of life as exemplified by concrete and literal sticks and stones, and the unconscious "reality" of the dream boat. It cleverly exteriorizes fancy, often with great manual dexterity, as a mingling with fact. In fine, it's probably needless to go on to say that this is exactly the sort of thing which the implications of good architecture everywhere tend to silently combat and monumentally deny.

Fauvism, Post-impressionism, Futurism (both the public concept and the actual expression) and Expressionism, are some of the other movements which, whatever their interest to the fine arts historian, have no place and offer no problem in the architectural complex. They're romantic, autobiographical, auto-therapeutic personal expressions. They have too little to do with the basic rules of design to preoccupy us here except to dismiss them. The goodly supply of stylized and derivative illustrators which we have on hand in this country, need not, I deem, preoccupy us either. I'm not addressing that sort of architect, or appealing to their public.

To follow Wilenski, we can say that illustration of all sorts, original and venal romantic painting, romantic abstract painting, and in fact every sort but abstract or non-objective architectural painting, is inappropriate for mural decoration. Let's leave one loophole. It is theoretically conceivable that there might be a representational or semi-representational method of painting of such architectural qualities that it might be very appropriate for mural decoration. At the present writing no such painting is discernable, but it has existed in the past as numerous and beautiful examples from China to Ravenna amply demonstrate.

Herbert Read, in *The Politics of the Unpolitical* says: "The influence of abstract art is to be seen in architecture, and therefore it has been transferred to social action." Such a cautious and experienced commentator as the New York Times' Edward Alden Jewell, explains his attitude towards mural decoration as follows on the Sunday Art page of that conservative publication:

. . . "indeed (though there are those who would insist that painting should, like a poem, assume no utility beyond that of its own existence) I feel that modern architecture and non-objective art might strike up a very productive alliance. Representational murals and modern architecture make a very nagging marriage at best. Look at Rockefeller Center. Well just look at it."

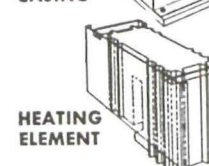
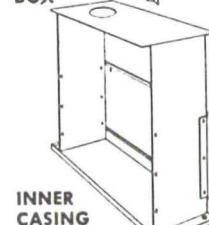
A very large proportion of non-objective painting is academic. Another percentage of it is derivative, consciously or unconsciously dishonest. There is a residue which is technically incompetent or merely boring to everyone but a few hair-splitting theorists. In spite of all these negative aspects there are a few, and an increasing number of serious intelligent and talented designers scattered through the broad breadth of these United States. They are studying scientifically and might be called the emerging type of artist.

Matthew Luchiesh, authority on color, and Director of Lighting Research for the General Electric Company has this to say regarding that situation. "The author disclaims achievement in the pure arts and also in most of the applied arts. However, he has spent much time and effort in many realms of color and particularly in the no-man's-land between the tested and testable knowledge of science and the more obscure details and results of the arts which

continued on page 50

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THE MURAL IN TERMS OF ARCHITECTURE

continued from page 49

utilize light and color. To many persons on either side of this unexplored area it appears as empty and unnegotiable space. Actually it is only a wilderness with a few faint trails at present. Little is known of this intervening space, but when it is explored there will arise the proper distinction between science and art. The one is tested knowledge; the other is the application of it. The result of the latter may be an engine, a painting, a color-effect, a law or a reformed criminal. Through complete knowledge and common vocabulary we will eventually have science or organized knowledge hand in hand with art or applied knowledge. The mysteries and ethereal ideas in art realms will disappear as they do in science; but there is nothing to fear, for creativeness will have opportunity until the end."

This has a direct bearing both on architecture and architectural painting. Architectural painting is based on pattern, design, geometry and the inter-relationships of form and color *as design*. The vertical and horizontal "constants" are stressed and the decoration is connected to the building by a careful study and use of the right angle and simple fractions of it. Proportion is carefully studied, and the interesting, as opposed to the uninteresting space divisions. The color is approached scientifically as a problem in affective and applied psychology as well as secondarily as one in associative psychology. Fortunately a very considerable method and technique is at hand for the exteriorization of this important side of the problem.

There are then, at present, a handful of artists whose talents and training fit them for successful contemporary mural decorations corresponding in spirit and, to a large extent, in method with the best expressions in truly contemporary architecture. Their opportunity to prove this competence has been slight. The younger architects who might collaborate are engaged, as are their seniors, at least temporarily, in jobs which do not require anything beyond purely utilitarian considerations. After the war a real effort should be made to get a few clients, a few architects and a few artists working together. This has occasionally but all too rarely taken place in the past. In Holland *Di Stijl*, in Austria, *Weiner Werkstatte*, in Sweden, in Pre-Hitler Germany in the *Bauhaus*, and perhaps more than is generally realized, among architect-painters and designers

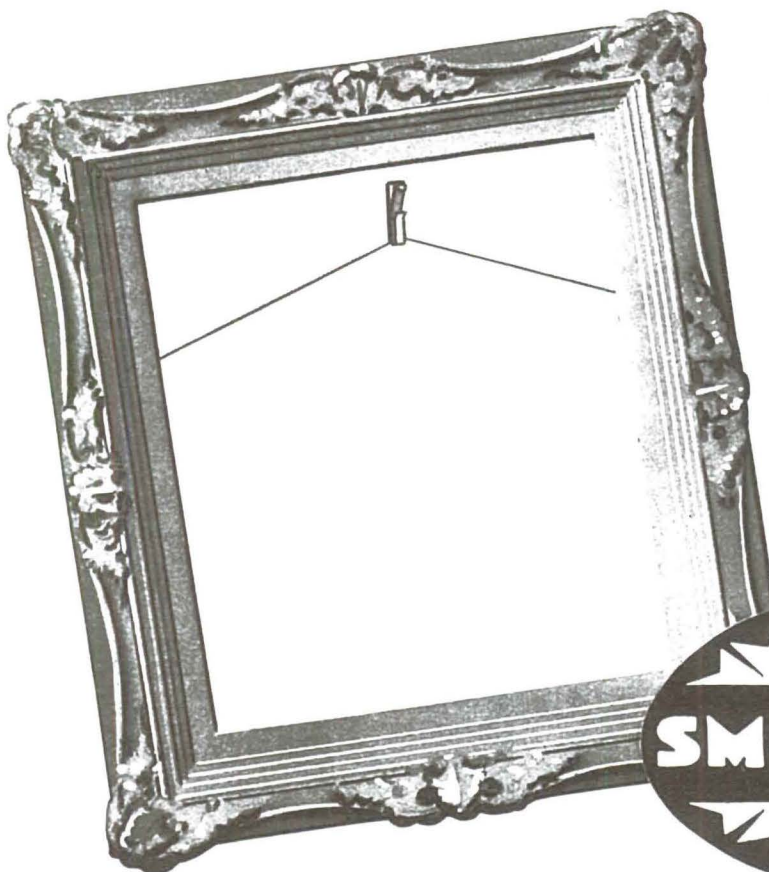
in France. The results have always been interesting and stimulating and often excellent.

The product of the post-war artist collaborator will not be any more radical than the architecture which it must embellish. Technically the same precision which dominates the building will apply to the decoration. The color will be as well balanced and integrated as are all of the other elements. Mural decoration will certainly not be confined to a flat application of pigments to the wall. Artists are impatiently waiting for a release of new materials to experiment with plastics, fabrics, metals, plywoods, and lighting, to mention a few. There will be works in high and low relief, transparencies, and textured movable panels, woven and printed tapestries, etc. These considerations while important are by no means all inclusive. There are other phases which can only be touched on in passing because of their complexity and demand for space.

LANGUAGE OF VISION

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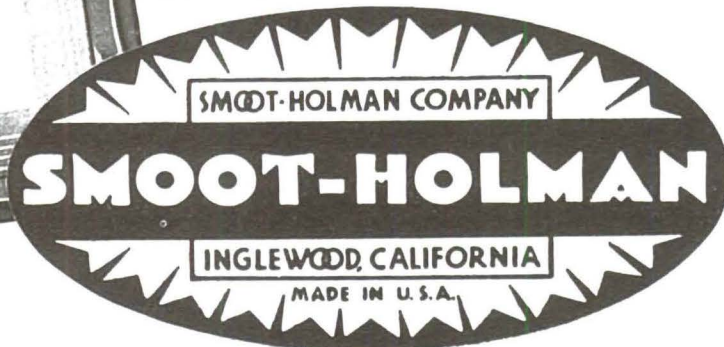
in art is only a part of a necessary and more fundamental revolution in all spheres of human endeavor. Kepes is well aware of the fact that war, economic crisis, and psychological disintegration is the result of deep contradictions in our social existence. His intrinsic honesty should lead him to the recognition that their resolution cannot come through a major factor contributing to those contradictions. But Mr. Kepes' expectations of advertising art in no way negate the important contributions he has made in his study of the *language of vision*. Everyone who feels the need for a clearer understanding of the nature and function of art will find it a stimulating and profitable experience. No one who endeavors to use art as a creative medium of communication should miss it. To these, Mr. Kepes addresses this summary of his book: "Today, creative artists have three tasks to accomplish if the language of vision is to be made a potent factor in reshaping our lives. They must learn and apply the laws of *plastic organization* needed for the reestablishing of the created image on a healthy basis. They must make terms with contemporary spatial experience to learn to utilize the *visual representation* of contemporary space-time events. Finally, they must release the reserves of creative imagination and organize them into dynamic idioms, that is, develop a contemporary *dynamic iconography*."



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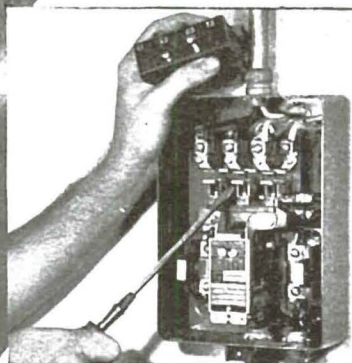
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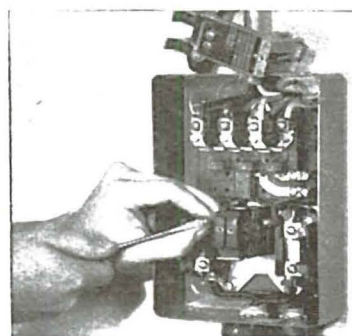
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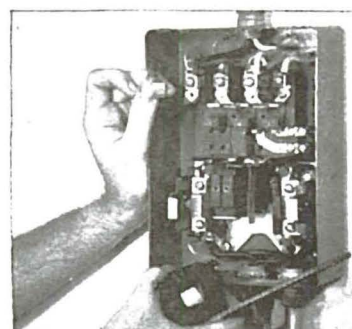
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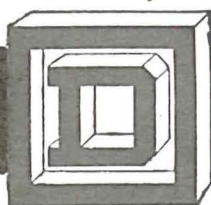
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CALIFORNIA COUNCIL OF ARCHITECTS

LET'S GET THE CART BEHIND THE HORSE AGAIN

■ In the March issue, we discussed the personality of homes, houses, and residences, and suggested definitions of these three types of buildings as follows:

A HOME is a human habitation which assumes the charms, delights, surprises, idiosyncracies, individuality, taste, and well-being of the occupant, and which is a setting for the living activities.

A HOUSE is a human habitation which provides housing for the occupant.

A RESIDENCE is a human habitation through which the occupant aspires to secure subjective qualities which are not within him, and which he attempts to create from without him through the inhabiting of a stage-set or illusion. Of these three buildings, only homes and residences will permit the assumption of personal qualities, and only homes can be endowed with integrated, unified and compatible personal attributes.

Thus, it will be logical to conclude that homes are a result of persons and not an end in themselves. The history of the arts and of the science of architecture attests to the soundness of this conclusion. In all ages of man, the arts and architecture have been like unto an anthology of all his accomplishments. They have reflected or recorded his religious, political, and philosophic views. They have revealed his spiritual, social and material development or retrogression.

And yet, on many occasions, man has tried to ignore the recordings of history and has attempted to reverse the above logical conclusions, and has gotten his "cart before the horse." Inevitably, and with the perfect logic of cause and effect, this reversal of motive power has occasioned the most deplorable results. Nevertheless, the arts and architecture proceeded to record his mistakes with cruel truthfulness.

This same perversity to reverse cause and effect will undoubtedly continue in some individual cases. There will still be attempts to construe a "Model" house as a home. As the architect knows, no home exists separately from the person and his individuality. The academic approach to an abstract house can never create a home. Mere houses, even if allegedly of exquisite design, are merely abstractions. They are theoretical settings for the assumed living activities of hypothetical persons. And, as abstractions they neither reflect nor record enduring qualities.

Let us be realistic. Let us face the fact that international, modern, transition, functional, futuristic, period, classical, and all such are simply names save as they reflect or record an historical or current growth in the experience of men.

The aptitude with which California is accepting the so-called "modern" trend in architectural design is illustrative. It is merely the result, not the occasion, of the same causes as made the early Spanish home so acceptable to the Dons. The cause is created by human desire and the opportunity by a climate that is compatible with that desire. Living within the out-doors was accomplished in the "Spanish" patio. Living within the out-doors may be accomplished in the "modern" home through transparent walls of glass. In neither case was the art the cause. The small change in technique is simply the turning inside-out of the patio, or vice-versa. The adaptation of either for a man not having such a desire could result in a house, but not necessarily a home for him.

It is the proper blending of the personal attributes of the occupant, guided by his spiritual, aesthetic and economic evaluations, within the structure of housing accommodations which determines the design of the home. Fads, whims, fancies and extraneous elements that come from without his entourage and environment are not necessarily applicable. He should think of his home as his own. It should not attempt to "keep up with the Jones's." In its keeping up with himself, its design will be more sincere and enduring and will permit the greatest abundance of living. In its keeping up with himself, his home will complement and be complemented by the others like himself in his neighborhood.

The design of a home should be individual and based on the personalities by whom it will be occupied. It should be structurally consistent lest its integrity be challenged. It should be aesthetically consistent lest it be incongruous.

Thus, the architectural design of the home will encompass the personal equation, the environment, the social customs, the economic scale, the structural requirements, and the aesthetic satisfaction. The "art" in architecture lies in the complete expression of all these basic elements through the medium of building materials. It does not lie in "stylizing," "fronts," "imagineering," dressing up, impersonating, or copying.

When the people of California enjoy homes that are consistent with their desires and personalities, the same basic integrity will be found to be a prerequisite in their spiritual, social and material living. The architects of California are bending every effort and invite the assistance of all followers in the furtherance of such integration.

OFFICIAL BULLETIN

building industry directory

COMPILED WITH THE COOPERATION OF THE CALIFORNIA COUNCIL OF ARCHITECTS

The following is an official classified directory of architectural products and building materials of recognized quality available in the California market, and of manufacturers and service organizations serving the California market. It has been compiled by Arts and Architecture with the cooperation of the State Association of California Architects as a service to the building industry and the building public. For further information about any product or company listed, write now to the Official Directory Department, Arts and Architecture, 3305 Wilshire Boulevard, Los Angeles 5.

ACID-RESISTING MATERIALS

Kraftile Co., Niles, telephone 3931—Western headquarters for NUKEM Basolit Acid-Proof Cements, Nu-Mastic, Resinous Cements, Nu-Tite Jointing Compound, Enamels, Acid Brick. Los Angeles—Mutual 7115. San Francisco—Douglas 5648.

ACOUSTICAL MATERIALS

Englsh & Lauer, Inc., 1976 S. Los Angeles St., Los Angeles, Richmond 6316—Acoustical contractor.

Harold E. Shugart Co., 911 N. Sycamore, Los Angeles, Hollywood 2265—Sound conditioning with Acousti-Celotex; Celotex products.

ACOUSTICAL TREATMENT

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ADHESIVES

Kraftile Co., Niles, telephone 3931—Western headquarters for MIRACLE ADHESIVES Tile Setting Cements. Los Angeles—Mutual 7115. San Francisco—Douglas 5648.

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Kraftile Co., Niles, telephone 3931—KRAFTILE Structural Clay Products, Vitreous Quarry Tile, Acid Brick, Patio Tile.

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George E. Ream Co., 235 South Alameda St., Los Angeles 12, Michigan 1854—Plywood, Celotex, Upson Boards, Nails, Wire Nettings, Kimsul Insulation, Asbestos Boards, Expansion Joints, Doors, Roofings, Sisalkraft, Tempered Hard Boards, Colo-Siding, Caulking Compounds and Adhesives.

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Southwest Portland Cement Co., 727 W. 7th, Los Angeles, Tucker 2411—Victor Portland cement.

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Walker Co., P. J.—Executive office, 916 Richfield Bldg., Los Angeles, Michigan 4089; construction office and equipment yard, 3900 Whiteside Ave., Angelus 6141—Builders.

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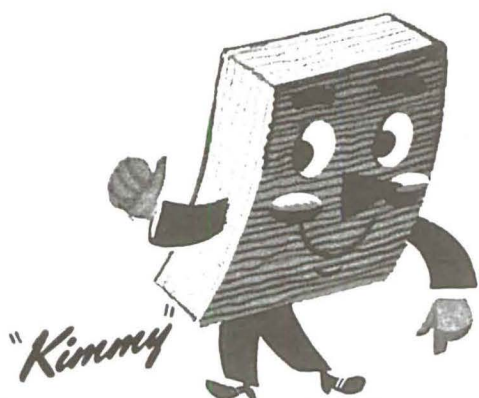
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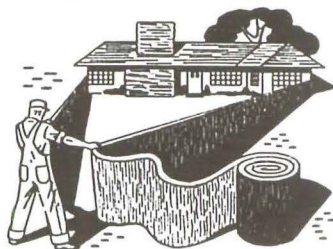
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